

**NEWS: TAMRON TO DEVELOP MONSTER  
150-600MM FULL-FRAME SUPER-ZOOM**



Saturday 30 November 2013

amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## THE RETRO NIKON Df

Back to the future: old style, new values



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Achieve architectural greatness  
with **Tom Mackie's** practical tips



# I AM MORE THAN A GIFT



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For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register).

*At the heart of the image*





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**Amateur Photographer** For everyone who loves photography

**ALL GOOD THINGS**, just like all bad things and all things in general, must come to an end. However much we look into the future and see what we want to see, nothing lasts for ever. And now, it seems, a very good thing, for me at least, has ended.

This issue of *Amateur Photographer* is my last at the helm, as the historic position of AP Editor is to disappear and the team will join that of *What Digital Camera* under Group Editor Nigel Atherton. I have been extremely lucky to come to an office every day for the past 16 years to talk, think and write about photography. I've been able to immerse myself in the subject I love, use equipment that excites me and work with people who are

like-minded. The greatest pleasure, though, has been serving the readership. When I write, my consciousness is occupied by the many readers I've met, and whose voices I know. It feels like letters to old friends. Our common passion binds us all together, and while we strive for sometimes-different ends, our journeys are often as one.

This frame might be shot, but there's more film on the roll. Thank you all for your companionship. We will meet again.



**Damien Demolder**  
Editor

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© TOM MACKIE

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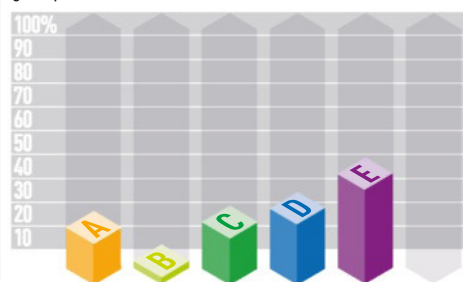
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**IN AP 9 NOVEMBER WE ASKED...**

Is good landscape photography more difficult than good portraiture?



**YOU ANSWERED...**

A Yes, much more	15%
B Yes, but only a little	4%
C No, portraits are harder	18%
D They are about as difficult as each other	24%
E They can't be compared	39%

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Cost aside, is the Nikon Df a camera you'd want?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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© WEEGEE/INTERNATIONAL CENTER OF PHOTOGRAPHY

See Weegee's dramatic and influential New York crime scene photos taken in the '30s and '40s

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123 **Email:** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2516 **Email:** [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com) **AP Subscriptions Telephone:** 0844 848 0848 **Email:** [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap)



## Nikon Digital SLR

### D5200

24.1 MP  
DX format  
Vari-angle  
LCD screen  
Full HD  
Movie



**£50**  
Cashback

Available in Black, Red and Bronze  
D5200 Body ..... **£519.00** £7.62 P/m  
D5200 18-55 Kit ... **£599.00** £8.78 P/m

**£100 off a Nikon Essentials Kit with this camera**

### D5100

16.2 MP  
DX-format  
CMOS sensor  
Full HD  
Movies



D5100 Body ..... **£349.00** £8.19 P/m  
D5100 18-55 Kit ... **£399.00** £8.19 P/m  
D5100 18-55 + 55-200 VR Twin Lens Kit **£579.00** £8.49 P/m

**£100 off a Nikon Essentials Kit with this camera**

### D3100

14.2 MP  
Intuitive use  
EXPEED 2  
Engine



**£20**  
Cashback

D3100 & 18-55MM VR Lens **£299.00** or **£7.89** Per month  
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### D3200

24.2 MP  
EXPEED 3  
Engine  
Full HD  
movies



**£30**  
Cashback

Wireless Capability  
D3200 Body ..... **£319.00** £7.48 P/m  
D3200 18-55 VR Kit ... **£369.00** £7.58 P/m

**£100 off a Nikon Essentials Kit with this camera**

### D7100

24.1 MP  
DX format  
CMOS Sensor  
Optical low  
pass filter



**£100**  
Cashback

D7100 Body ..... **£844.00** £12.38 P/m  
D7100 + 18-105mm ... **£999.00** £14.66 P/m

**£100 off a Nikon Explorer Kit with this camera**

### D7000

16.2 MP  
CMOS sensor  
Full HD  
Video  
Recording



**£70**  
Cashback

D7000 Body ..... **£582.00** £8.53 P/m  
D7000 18-105 VR Kit ... **£729.00** £10.69 P/m

**£100 off a Nikon Explorer Kit with this camera**

### D600

24.3 MP  
CMOS sensor  
39-point  
AF system



Create Full frame Images

D600 Body ..... **£1369.00** £20.08 P/m  
D600 24-85mm Kit ... **£1749.00** £25.66 P/m

**£100 off a Nikon Explorer Kit with this camera**

### D800

36.3 MP  
FX sensor  
Autofocus  
system  
Full HD  
Video



**£160**  
Cashback

D800 DSLR Body .. **£1960.00** £28.76 P/m

**FREE Nikon 24-70 Cup when you buy this DSLR with a Nikon Lens**

### D800E

36.3 MP  
FX-format  
sensor  
Broadcast  
quality  
video  
Optical low  
pass filter



**FINANCE 0% AVAILABLE**

D800E Body ..... **£2349.00** £97.87 P/m

**FREE Nikon 24-70 Cup when you buy this DSLR with a Nikon Lens**

### D4

16.2 MP  
FX sensor  
Amazing  
speed  
Full HD  
Video



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D4 DSLR Body .... **£4239.00** £176.62 P/m

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## Nikon Zoom Lenses

Nikon lenses are regarded as among the best optics in the world



10-24mm f3.5-4.5 G AF-S DX Lens ..... **£649.00** £9.52 P/m  
14-24mm f2.8G ED AF-S NIKKOR ..... **£1339.00** £19.64 P/m  
16-35mm f4G ED VR AF-S NIKKOR ..... **£849.00** £12.45 P/m  
16-85mm f3.5-5.6G ED VR AF-S DX ..... **£449.00** £7.90 P/m  
17-55 mm f2.8G ED-IF AF-S DX Zoom ... **£1049.00** £15.39 P/m  
18-200mm f3.5-5.6 G ED VR II AF-S ..... **£599.00** £8.78 P/m  
18-300mm f3.5-5.6 ED VR AF-S DX ..... **£699.00** £10.25 P/m  
24-70mm f2.8G ED AF-S NIKKOR ..... **£1245.00** £18.27 P/m

28-300 mm f3.5-5.6G ED VR Nikkor .... **£689.00** £10.10 P/m  
24-120 mm f4G ED AF-S VR Nikkor .... **£829.00** £12.16 P/m  
55-300 mm f4.5-5.6G ED DX AF-S VR ... **£289.00** £N/A P/m  
70-200mm f2.8G ED VR II ..... **£1619.00** £23.76 P/m  
70-300mm f4.5-5.6G AF-S VR Nikkor .... **£439.00** £8.19 P/m  
80-400 mm f4.5-5.6D ED VR AF Nikkor .. **£1269.00** £18.62 P/m  
NEW 80-400mm f4.5-5.6G ED VR ..... **£2199.00** £91.63 P/m  
200-400mm F4G ED VR II AF-S NIKKOR .. **£4939.00** £72.47 P/m

## Nikon Prime Lenses

Fixed focal length, The ultimate in image quality for your Nikon DSLR



10.5mm f2.8G ED DX Fisheye ..... **£559.00** £8.20 P/m  
24mm f1.4G AF-S NIKKOR ..... **£1499.00** £21.99 P/m  
35mm f1.4G AF-S ..... **£1349.00** £19.79 P/m  
35mm f1.8G AF-S DXs ..... **£159.00** £2.38 P/m  
AF-S 50mm f1.4G Lens ..... **£295.00** £4.32 P/m  
50mm f1.8G AF-S NIKKOR ..... **£155.00** £2.22 P/m  
85mm f1.8G AF-S NIKKOR ..... **£379.00** £5.58 P/m

85mm f1.4G AF-S Nikkor ..... **£1299.00** £19.06 P/m  
200mm AF-S NIKKOR F2G ED VR II .. **£4149.00** £60.87 P/m  
300mm F/2.8G AF-S ED VR II Lens .. **£4045.00** £59.35 P/m  
400mm f2.8G ED VR AF-S NIKKOR .. **£7159.00** £105.04 P/m  
500mm f4G ED VR AF-S NIKKOR ... **£5950.00** £87.30 P/m  
600mm f4G ED VR AF-S NIKKOR .. **£7189.00** £105.48 P/m

## Nikon Macro Lenses

Get super close to your subject

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40mm f2.8G AF-S DX Micro NIKKOR ..... **£189.00** £2.83 P/m  
60 mm f2.8D AF Micro-Nikkor ..... **£409.00** £6.13 P/m  
60mm f2.8G ED AF-S Micro NIKKOR ..... **£409.00** £6.13 P/m  
85mm f3.5G ED VR AF-S DX Micro ..... **£389.00** £5.83 P/m  
105mm f/2.8G AF-S VR Micro-Nikkor .... **£639.00** £9.58 P/m



**NEW**  
**NIKON S1**  
**£20**  
Cashback  
Quick,  
Intelligent  
Clean,  
minimal design

S1 11-27.5mm Kit - **£479.00** £8.43 P/m  
S1 Twin Lens Kit - **£619.00** £9.08 P/m



**NIKON V2**  
**£80**  
Cashback  
Interchangeable  
Lens System  
OFFER ENDS 04/09/13

V2 10-30mm Kit - **£799.00** £11.73 P/m  
V2 Twin Lens Kit - **£969.00** £14.23 P/m

## Nikon Teleconverters

## Nikon Speedlight Flash



**£319.00**  
£7.48 P/m



**£319.00**  
£7.48 P/m



**£389.00**  
£7.99 P/m



**Nikon SB700 Speedlight**  
**£239.00**



**Nikon SB910 Speedlight**  
**£359.00** £7.37 P/m



**Nikon SBR1 C1 Commander Close Up Speedlight**  
**£579.00** £8.49 P/m



Many factors influence the price...

Nikon quizzed on cost of Df, page 6



AP investigates police payouts • Survey exposes photo clash

## PHOTO STOP REVEALED AS POLICE QUIZZED

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**POLICE** are embroiled in a dispute with a photographer who sought compensation after being stopped while taking pictures in a public place.

The incident came to light during research by AP, which also uncovered apparent flaws in the systems used by one in four police forces to retrieve crucial details of legal claims made against them by the public.

The photographer was stopped in Caerphilly, South Wales, under the police 'stop and account' procedure, where an officer is entitled to stop a person and require them to account for their actions.

Gwent Police, which released the information to AP via a Freedom of Information (Fol) request, said it would only release further details upon submission of another Fol.

The incident took place in 2012. Asked whether the matter had been settled, Gwent Police told AP: 'The matter has been denied. It is therefore a matter for the claimant to consider whether legal action will be pursued.'

Gwent Police refused to pay out on what it called an 'unresolved' case and did not disclose what the photographer was taking pictures of, saying: 'This information is currently disputed.'

The episode was exposed after AP sent Fol requests to 43 police forces in England, Wales and Northern Ireland, asking for



**The Met was among 11 forces who said they were not able to release the data**

compensation information for three years since August 2010, relating to photography in public places.

AP was keen to establish the extent of any payouts in the three years since the Government withdrew police use of random searches under the now-repealed Section 44 of the Terrorism Act, following campaigning by photographic bodies.

Nineteen forces made clear they had not dealt with any recorded payouts relating to photography over the period. Fourteen others indicated that they held no relevant information, or had failed to find relevant records, though they did not state categorically that payments had not been made.

However, a quarter said that Fol cost limits prevented them disclosing whether they had paid compensation to photographers – including two of Britain's largest, the Metropolitan Police and Greater

Manchester Police (GMP). GMP later agreed to search for six-months' worth of data (see next week's News).

The claims-handling systems of 11 forces were seemingly unable to retrieve three years' of payout data without exceeding cost limits.

The forces, which said staff would need to conduct time-consuming searches, were: Metropolitan; West Midlands; Greater Manchester; Essex; Cleveland; Devon and Cornwall; Humberside; Northumbria; Lancashire; Merseyside; and West Mercia (rejected previous Fol request covering a five-year period).

Royal Photographic Society director general Michael Pritchard said: 'Amateur Photographer' is to be commended for continuing to highlight the right of photographers to take photographs in public places.

'In the recent past, photographers, who have been acting legally, have come forward to say they have been paid compensation by police forces.

'News that another force has been subject to a civil claim for compensation – together with other recently reported stops – suggests that disputes continue.'

Pritchard added: 'It is also disappointing that a number of large police forces are not maintaining systems that allow them to produce details of such compensation claims.'

● For more details, see next week's News

## SNAP SHOTS

● A travel photographer plans to expand his new image library to cover British cities and says he will invite a small band of like-minded photographers to help him. William Fricker, who is also a travel writer, has produced travel guides for areas such as Cornwall and the Cotswolds, and plans to expand the library and 'fill in the gaps'. For details, visit [www.williamfrickerphotography.com](http://www.williamfrickerphotography.com).

● An amateur photographer has won the chance to shadow a press photographer after winning a 12-hour 'Photomathon' competition organised by East Renfrewshire Council in Scotland. Peter Smith, from Milngavie, narrowly beat Paula Donaghy into first place. Peter will accompany photographer Martin Shields, from local newspaper the *Herald*, on a shoot.



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

## PHOTOGRAPHER 'CRITICAL' AFTER PARIS SHOOTING

**POLICE** are hunting for a gunman who shot and critically injured a photographer's assistant, reportedly on his first day of work at the offices of a French newspaper.

The 23-year-old was shot twice while in the main reception of Paris-based newspaper *Libération* on 18 November.

The man, who had not been named at the time of writing, was left in a critical condition in intensive care following six hours of surgery at Pitié-Salpêtrière hospital. He had been preparing for a still-life magazine shoot about 'Christmas gifts'.

Police launched an appeal for witnesses

to help track down the gunman, who later opened fire at Paris's Société Générale bank.

The assailant was described as aged 35-45, 1.7-1.8 meters tall, of European appearance with 'salt and pepper hair'. He was reported to be wearing a three-quarter-length khaki jacket.



AP  
THIS  
WEEK  
IN...

1935

'Roads are impassable, rivers have overflowed their banks, and fields have become lakes,' reported AP this week in 1935 – such were the prevailing conditions in 'practically every low-lying district of the country' owing to excessive rainfall. But photography would be the winner. The resulting change in the landscape was akin to creating 'even greater difference in its familiar appearance that would be caused by a heavy fall of snow'. Large masses of moving water only added to the appeal of the scene for picture-making, added AP. 'Here is an attractive and topical subject that should not be missed, but should be turned to pictorial account by every keen user of a camera or a cine camera... If the work is being done deliberately, waders may be necessary, but, in any case, the feet should be well shod, and preferably, the familiar rubber Wellingtons should be used.'



Df costs hundreds of pounds less in USA

## NIKON ON DEFENSIVE OVER UK Df PRICE

**NIKON** has defended the UK price of its new retro-style Df DSLR, which was announced earlier this month.

In the UK, the Nikon Df costs £2,749.99 – including 20% VAT – for a kit including the new 50mm lens.

However, in the United States the same outfit officially costs \$2,999.95 (around £1,866), before sales tax.

In New York City, for example, shops apply a sales tax of 8.875%. When this is added to the \$2,999.95 US price, the total outlay would be \$3,266.20 – around £2,031 at current exchange rates.

Asked to explain the price differential, Nikon UK's general manager John Walshe told AP: 'Many factors influence the final price of products in the UK – this includes, but is not limited to, tax, tariff, exchange rates and logistics.'

'It is important to note that Nikon RRP's are non-binding guidelines, and market dynamics will determine the actual price set by retailers.'

The Df borrows its 16.2-million-pixel, FX-format CMOS sensor, Multi-CAM 4800 39-point AF system and pentaprism viewfinder from the top-of-the-range D4.



## TAMRON DEVELOPING NEW LENS

**INDEPENDENT** lens maker Tamron has announced the development of a 150–600mm ultra-telephoto zoom lens for DSLRs.

Designed to be used on full-frame DSLRs and those with an APS-C-sized imaging sensor, the SP 150–600mm f/5–6.3 features Vibration Compensation

image stabilisation and three low-dispersion elements. It will be compatible with Canon, Nikon and Sony mounts.

The 1,951g optic is built from 20 elements in 13 groups and features nine diaphragm blades.

UK price and availability have yet to be announced.

## CLUBNEWS

Club news from around the country

### THE PEOPLES PHOTOGRAPHIC SOCIETY

An internet-based society for photographers who do not live near a camera club is seeking entries for its first 'judged' exhibition, with certificates to be awarded to the top three places. The society, which has members in 12 countries, is free to join. The closing date for the exhibition is 20 December 2013 (10am). Visit [www.photosociety.net](http://www.photosociety.net).



## SNAP SHOTS

● Photographs of shipwrecks by four generations of the same family will go on show after the archive was bought by the National Maritime Museum. The collection features more than 1,000 negatives, including over 700 original glass plates (see *News*, AP 9 November). The museum, part of Royal Museums Greenwich, acquired the archive for £122,500 at a Sotheby's auction. The photos are set to tour museums and galleries, starting in the south-west.

● Hand-printed photos plucked from the vast archive of Vivian Maier, the New York nanny who died in 2009, will go on show in London from 2-28 December. Maier's work has been compared to legend Henri Cartier-Bresson. Her work first came to light when a box of old negatives turned up at an auction in Chicago in 2007. The exhibition runs at Beetles + Huxley, London W1B 4DE. Visit [www.beetlesandhuxley.com](http://www.beetlesandhuxley.com).

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Prints revealed for 50th anniversary

## JFK PHOTOS EXPOSED AFTER NEGS LOST IN 9/11

**TREASURED** images by John F Kennedy's personal photographer – whose archive was mostly wiped out in the 9/11 attacks on New York – have been published.

The vintage and fine-art prints by Jacques Lowe went on display at the Proud Chelsea gallery in London, along with ashes from the photographic negatives destroyed in 9/11, to mark the 50th anniversary of the former US president's death on 22 November.

The photos were printed and signed before Lowe's death in May 2001 – four months before the terrorist attacks of 11 September that year.

Jacques Lowe became JFK's personal photographer after documenting his presidential campaigns.

He had stored his archive in a safe-deposit box at JP Morgan Chase bank, which was located in a building next to the twin towers destroyed in the 9/11 atrocities.

The pictures represented almost all of the photographer's Kennedy images – most of which had never been published. His family say they were so valuable that no company would insure them.

'I went with him on countless occasions to retrieve or return negatives,' recalls Jacques' daughter, Thomasina.

'There was always an air of solemnity in the room... as if what we were about to see and touch would bring us closer to something historic.'

After months of campaigning to retrieve the contents of the safe, Thomasina found that the negatives had been reduced to a pile of ash and debris, though the safe was intact – the discovery exclusively



'JFK with Chief Justice Earl Warren' (top) and 'In The Caroline, over West Virginia, March 1960' (above)

reported by *Amateur Photographer* when Thomasina spoke within minutes of her trip to the scene in March 2002.

'From the ashes that I held in my hand that morning I have tried to rebuild my father's archive,' adds Thomasina.

Later that year, it emerged that around 180 negatives from the archive had escaped destruction. Thomasina discovered that they had been removed from the safe for printing prior to the attacks.

The surviving negative strips represented five of her father's films, and most of the pictures had never before been published.

Six years ago, Lowe's family accepted an undisclosed sum from JP Morgan Chase over the loss of the archive.

The pictures have also been published in a book, *My Kennedy Years: A Memoir by Jacques Lowe*.

For further details, visit [www.proud.co.uk](http://www.proud.co.uk) and [www.thamesandhudson.com](http://www.thamesandhudson.com).

## PENTAX DSLR PLANT ESCAPES TYPHOON

**THE PENTAX** camera plant in the Philippines escaped damage from the recent typhoon, though logistics in the short term will be 'challenging', brand owner Ricoh has said.

Pentax DSLRs – including the new K-3 – are made in the Philippines. Initially, the firm did not make clear how the plant and its staff were affected by the typhoon, which devastated parts of the country.

The Ricoh-owned camera brand has a base in the Mactan Economic Processing zone, an industrial estate at Lapu-Lapu, Cebu – an area outside the direct path of Typhoon Haiyan and around 245km from Tacloban, a city that lies in one of the worst-hit areas.

A Ricoh Imaging UK spokesperson told AP: 'The Ricoh Imaging factory was not affected in any way and all employees are safe.'

She added: 'Short-term logistics are challenging. However, Ricoh Imaging UK does not envisage any supply issues.'

Pentax Q-system cameras are also reportedly made in the Philippines, as well as the flagship professional DSLR, the medium-format 645D.

However, Ricoh's GR digital compact is manufactured in Japan, according to Ricoh Imaging UK's managing director Jonathan Martin.

## CORDLESS OFF-CAMERA FLASH UNVEILED

**A CORDLESS** off-camera flash system has been launched by Swedish lighting maker Profoto.

The 500W B1 can be used with an optional TTL remote for use with Canon DSLRs (and Nikon models from next year).

The Air Remote TTL, which attaches to the camera's hotshoe and acts as a wireless link between flash and camera, has an operating distance of 300m, claims the company.

The battery in the B1 is claimed to last for up to 220 full-power flashes.

Light output can be controlled in 1/10 f-stop steps and the B1 kit comes with an LED modelling light designed to be suitable for use as a portable video light.

The B1 is due out in December priced £1,554. The Canon-compatible TTL remote costs £312.

In next week's AP  
On sale Tuesday 3 December

Images sell for £12,500



COURTESY DOMINIC WINTER AUCTIONEER LTD

## SNAP SHOTS

● **Amateur Photographer** can now be downloaded to Android devices via Google Play. For full details, visit the Google Play page at [https://play.google.com/store/magazines/details/Amateur\\_Photographer?id=CAowpZvxAw](https://play.google.com/store/magazines/details/Amateur_Photographer?id=CAowpZvxAw). For a list of all the other compatible devices, visit [www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition).

● Olympus is giving away a VF-4 electronic viewfinder with every Pen E-P5 body or Pen E-P5 14-42mm lens kit in a redemption scheme that runs until 5 January 2014. Customers have until 2 February 2014 to make a claim. The VF-4 is worth around £250. Visit [olympusuk.sales-promotions.com](http://olympusuk.sales-promotions.com).

## DICKENSIAN PHOTOGRAPHS DOUBLE AUCTION ESTIMATE

**HISTORIC** photos of impoverished 'Dickensian figures' from 1877 have raised more than double their estimated value at auction.

The images of 36 'London character types' were captured by John Thomson and published in a book mostly written by socialist journalist Adolphe Smith.

They sold for £12,500, which is more than double the pre-sale estimate of £6,000, at Gloucestershire auction house Dominic Winter, where experts

described the work as 'striking and groundbreaking'.

Subjects featured include fish, fruit and flower sellers, cabmen, locksmiths and street doctors.

Auctioneer Chris Albury added: 'This is an incredibly important work, being one of the earliest uses of photography as social documentation.'

'Smith and Thomson argue for social reform and an improvement of these squalid conditions of a neglected and exploited underclass.'

## LEICA PRIMES NEW LONDON STORE

**LEICA** has opened a pop-up store in Mayfair, London, which is to be followed by a permanent shop at the same location next year.

Leica says its 'Christmas pop-up', located in the Burlington Arcade, features a window 'subtly transformed into a Leica M camera'.

Leica already has a store in Mayfair, situated on Bruton Place, which will remain open as normal.

The additional store will invite visitors to look 'through the lens', focusing on the 'creativity and

heritage of the Leica brand'.

Leica Camera Ltd managing director David Bell said: 'We saw the opportunity to create a unique space for Leica this Christmas, which really starts the beginning of our exciting new store in Burlington Arcade with the energy and creativity known to Leica.'

The pop-up store is open from Monday-Saturday 10am-6pm and Sunday 11am-5pm.

It is expected to remain open until late January, when a permanent store is scheduled to open on the same site.

### ON TEST

## SONY CYBER-SHOT DSC-RX10

We test Sony's Cyber-shot **DSC-RX10**, with 20.4-million-pixel, 1in CMOS sensor and Carl Zeiss 25-200mm f/2.8 lens

### ON TEST

## NIKON D610

The **D610** is Nikon's upgrade of the D600. We find out how the 24.3-million-pixel, full-frame DSLR performs

## AN ENGLISH AFFAIR



BRIGHTON BEACH BY TONY RAY-JONES © NATIONAL MEDIA MUSEUM

### EXHIBITION

We preview a new exhibition of **Tony Ray-Jones's** work, with comments from fellow exhibitor **Martin Parr** and curator **Greg Hobson**

### LANDSCAPE

## DARKNESS AND LIGHT

We find out how landscape photographer **Kilian Schönberger** captures an intriguing combination of darkness and light in his photographs





# Sony Alpha Centres of Excellence

**Richard Sibley** discovers more about Exeter's **Devon Camera Centre**, a Sony Alpha Centre of Excellence

'**WE'RE** a family owned store that has been in business for over 60 years,' says Peter Gatehouse, manager at Devon Camera Centre. 'We've been a Sony Alpha Centre of Excellence for five years, and our staff are very knowledgeable about the Sony camera range – in fact, most of them own Sony cameras themselves. This means we are regularly out using the cameras and can show customers images that have been taken with the products we are selling.'

Each Sony Alpha Centre of Excellence stocks a good range of Sony cameras, lenses and accessories, and receives regular product training. 'This means we can put the products in the customers' hands and show them exactly the right camera for their needs,' says Peter. Recently, the Sony NEX-6 has been extremely popular at Devon Camera Centre, as has the Cyber-shot DSC-HX50 compact camera with its 30x optical zoom lens.

One of Devon Camera Centre's regular faces is professional photographer – and Sony devotee – Dominic Fraser. 'We have a special affinity with Dominic through Sony; we are able to promote his work and show customers exactly what the cameras can do. But it isn't just cameras – Sony has all the lenses that most photographers will ever want, including the excellent Carl Zeiss models.'

**Devon Camera Centre**  
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The Guildhall  
Shopping Centre  
Exeter  
EX4 3EH  
Tel: 01392 214 199



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Harrisons ..... Sheffield  
London Camera Exchange ..... Bristol (Horsefair)

London Camera Exchange ..... Chester  
London Camera Exchange ..... Chesterfield  
London Camera Exchange ..... Colchester  
London Camera Exchange ..... Leamington Spa  
London Camera Exchange ..... Manchester  
London Camera Exchange ..... Southam High Street  
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Wilkinson Cameras ..... Southport  
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AP hands-on

# Nikon Df

We've been teased with online videos for weeks, but finally the 16.2-million-pixel **Nikon Df** DSLR has been unveiled.

**Richard Sibley** offers his first impressions

**NIKON** describes the new Df as a celebration of photography, with its designers having concentrated as much on the process and experience of taking photographs as they have on the images produced by the camera. The new camera harks back to classic Nikon F-series SLR models, particularly the Nikon FM2 but with a slight hint of a Nikon SP rangefinder. More of a subtle nod to the past is the use of the old-style Nikon logo on the front of the camera's prism.

Named the Df, the new camera is a 'digital fusion' of a classic SLR style merged with the latest technology that is designed to appeal to photography enthusiasts and professionals alike.

## FEATURES

With the same full-frame 16.2-million-pixel CMOS sensor as that found in the Nikon D4, the Df should perform extremely well in low-light conditions, especially with its sensitivity range of ISO

100–12,800 that can be extended to a staggering ISO 50–204,800. The camera uses the latest Expeed 3 image processor, and it has a shutter that has been specifically designed for the camera. This shutter has been tested to have a lifespan of 150,000 actuations, which equates to its premium professional status.

The Df's shooting rate of 5.5fps is reasonable, without being exceptional, but this camera isn't about action photography. That said, the Multi-CAM 4800 AF system has 39 AF points, including nine cross-type points and seven points that are sensitive down to f/8. As we have seen with other recent Nikon DSLRs, the Df has a 2016-pixel metering and white balance sensor, and it inherits a 921,000-dot screen

## AT A GLANCE

- 16.2-million-pixel full-frame CMOS sensor
- ISO 50–204,800 (extended)
- Expeed 3 image processor
- Multi-CAM AF system with 39 AF points
- Smallest and lightest body of FX-format models
- Price £2,749.99 with 50mm f/1.8 lens

that features reinforced glass.

The Df has HDMI output that can show a live view on an external screen. Wi-Fi connectivity is made possible through the use of the Nikon WU-1a accessory, and the hotshoe and flash can be used with Nikon's wireless Creative Lighting System (CLS).

While the Df's features are important, the build and handling will be its biggest selling points as these are what have led it to being one of the most rumoured and anticipated cameras of the past few years.

## BUILD AND HANDLING

Built from magnesium alloy with the same weather sealing and dust sealing as the Nikon D800, the Df is more than just an expensive retro-styled camera. For documentary and street photographers, and even photojournalists, it is a serious and quality tool.

In the hand, the Df feels solid and well built. There is a light handgrip on the front of the camera that is adequate for a hand to grip, but not enough to really wrap your hand around as you would with more contemporary-styled DSLR.

What is perhaps surprising is the size of the camera. It was difficult to get a real grasp of the size of the camera from the online videos, and the truth is that it isn't as small as perhaps people had been expecting. The Df is the smallest and lightest camera in the Nikon range of FX-series cameras, but weighing 710g body only, it is only 50g lighter than the Nikon D610 and isn't that much smaller.

One of the most striking things about the camera's design is the number of dials on the top-plate. The top LCD panel has been shrunk dramatically and is a mere sliver that



The Nikon Df is a 'digital fusion' of retro SLR styling and the latest technology







**One of the most striking things about the Df is the number of dials on the top-plate**

## **'In place of a large LCD is an arrangement of dials designed to make changing the key exposure settings as tactile as possible'**

shows just the exposure settings, battery life and shot count. In place of a large LCD is an arrangement of dials designed to make changing the key exposure settings as tactile as possible.

There is a shutter-speed dial that has a 1/3EV setting. Using this setting allows the rear control dial to change the shutter speed at 0.3EV intervals rather than the full 1EV stops found on the shutter-speed dial. On the left of the top-plate is an ISO sensitivity dial, with an exposure compensation dial above it. These dials really give the impression that you are using a film camera, perhaps more so than with any other DSLR I have used. The noise of the shutter and clicks of the various exposure-setting dials certainly add to the experience of using the Df. However, while the locks on the dials mean they won't be accidentally altered, they may hinder the speed at which settings can be adjusted.

With a pentaprism giving the viewfinder a bright, and clear, 100% field of view, I found manual focusing as easy as using a D4 or D800, and the circular rubber viewfinder eye-piece is also as comfortable.

### **LENS COMPATIBILITY**

The Df can be used with pre-1977 non-Ai lenses. For the unaware, non-Ai (often referred to as pre-Ai) lenses don't have a meter-coupling ridge around the rear of the lens barrel. This ridge pushes against the indexing post found around the lens mount of many Nikon SLRs. It tells the

camera the maximum aperture of the attached lens for metering purposes. Mounting a non-Ai lens onto a camera that has an indexing post can cause damage to the post and/or the lens. Ingeniously, Nikon has devised a way that the post can be folded back into the camera to prevent damage so that those photographers with original unconverted non-Ai lenses can use their lenses freely on the Df.

In fact, Nikon claims that all but two or three lenses the company has launched will work on the Df. Those that don't are the scarce lenses that require a Nikon SLR's mirror to be locked-up before mounting the lens. So, for all intents and purposes, if you have one of the 80 million manual or autofocus Nikkor F-mount lenses made since 1959, it should work on the Df.

### **NEW LENS**

To accompany the launch of the Df, Nikon has redesigned a version of the Nikkor 50mm f/1.8 G lens. The new lens has the same optical design as the existing version, but with a slightly retro appearance befitting the look of the camera, and a larger, knurled, rubberised manual focusing ring.

### **BATTERY LIFE**

The EN-EL14a battery used by the Nikon Df is capable of powering the camera for 1,400 shots. This is extremely impressive and thanks to the power efficiency of the camera it can shoot more images than the D800. This adds to the portability of the Df,

meaning that most people can go out for a day, a long weekend or even a week without having to take the battery charger. At worst, a second battery is probably the only requirement that all but the most eager photographer will need on their travels.

### **INITIAL IMPRESSIONS**

The Nikon Df certainly looks the part, and during the short time I had it in my hands and fired a few shots it seems to handle well and the viewfinder is excellent. There are a few questions that need to be answered, though. For example, the choice of the 16.2-million-pixel D4 sensor, rather than the 36.4-million-pixel sensor of the D800, or even the 24-million-pixel sensor used in the D610, is an odd one. Of course, it provides superb image quality in low light with excellent noise performance, but in terms of resolution both the Sony Alpha 7 and 7R will potentially be better.

The Df is also a little larger than many people were expecting, although it is smaller than any other full-frame DSLR. The Alpha 7 compact system cameras, which have full-frame sensors, are smaller and lighter still.

Regarding its price, although I have no doubt that the Df will sell exceptionally well, at £2,749.99 with 50mm f/1.8 lens it is quite expensive when compared to the body-only street price of the Alpha 7R at around £1,700.

Despite all this, the Nikon Df looks as though it will be the DSLR that 'works like an old FM2', as many enthusiast photographers have wished for over the years. I can't wait to put a few vintage manual-focus lenses on it and see just how it performs. It certainly looks as though Nikon has ticked all the right boxes with the new Df DSLR.

The Nikon Df is due to go on sale on 28 November, priced £2,749.99 with the 50mm f/1.8 lens. There are no plans at present to release the camera for sale in a body-only version. **AP**

**The Nikon Df's 921,000-dot screen features reinforced glass**





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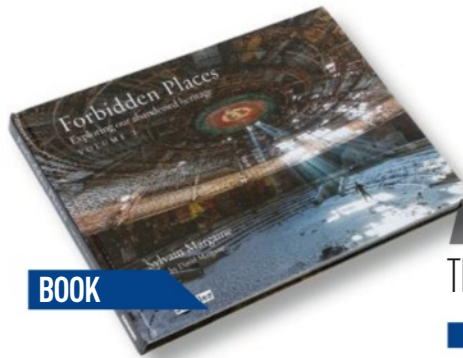
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BOOK

# AP Review

The latest photography books, exhibitions and websites. By Jon Stapley

## Forbidden Places: Exploring Our Abandoned Heritage Volume 2

By Sylvain Margaine. Jon Glez, £29.99, hardback, 222 pages, ISBN 978-2-36195-059-0

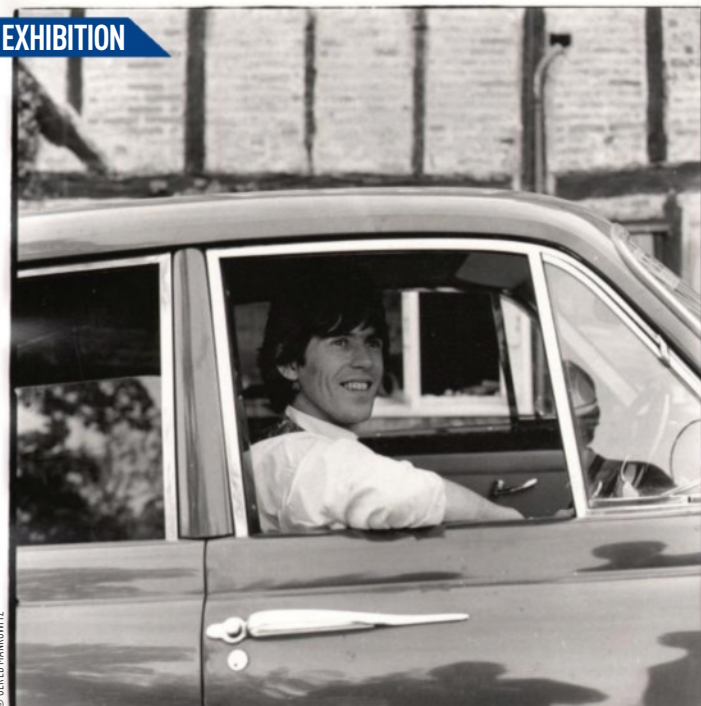
**THE PREDILECTION** of humankind to build new structures rather than rejuvenate old ones is a curious thing, notes this book's introduction. In a world of increasing population and decreasing resources, it's surprising what a common practice this still is. There are certainly enough old, condemned and abandoned structures for Sylvain Margaine to bring out a second volume of his *Forbidden Places* series. The images and places he finds are superb – abandoned Seaview Hospital NYC is ghoulishly fascinating. His images often focus on specific objects such as abandoned beds, sitting within these structures like tantalising clues. David Margaine's text is interspersed throughout in a freeform manner – sometimes factual and sometimes poetic. The approach feels quite scattergun, but it's still captivating.



© SYLVAIN MARGAINE



## EXHIBITION



© GERED MANKOWITZ

## Gered Mankowitz: Vintage Stones

5 December-31 January 2014. Atlas Gallery, 49 Dorset Street, London W1U 7NF. Tel: 0207 224 4192. Website: [www.atlasgallery.com](http://www.atlasgallery.com). Open Mon-Fri 10am-6pm, Sat 11am-5pm. Admission free

**MORE** than 1,000 previously unseen prints from Gered Mankowitz's time with the Rolling Stones comprise this exhibition at Atlas, marking the 50th anniversary of the band's formation. Many of Mankowitz's images show the band before they were really famous, and this gives a wonderfully candid view of an ambitious band in its prime. The on-stage images brim with all the energy you'd expect from Mankowitz, and the behind-the-scenes pictures of the group on tour are playful and interesting for any Stones fan. Consider this a viable alternative to shelling out a few hundred pounds to see the real thing on stage at the O2 in all its decrepit glory.



© GERED MANKOWITZ





## Edward Weston

By Edward Weston. Skira, £29.95, hardback, 152 pages, ISBN 978-88-572-1633-1

**WHAT** is there left to say about Edward Weston? Another day, another collection of his images joins the swelling ranks with a considered selection of 110 photographs from his entire career. This particular selection was previously shown at exhibitions around Europe last year. As ever with Weston, your mileage may vary with the different phases of his career – many may, for example, find great appreciation for his close-up work with vegetables while having no time for his nudes, or vice versa. It's easy to forget how pioneering Weston was in a lot of respects, and another collection that reminds us of some of the great images he produced is certainly no bad thing. However, it does feel as though it could have done with a little more thought – a lot of these images we've seen many times before. It's not bringing anything hugely new.



## BOOK



Top: 'Nude, 1936'. Gelatin silver print

Above: 'Cacti, 1932'. Gelatin silver print

## www.ourcollective.org

**A FORMATION** of two separate entities, Our Collective features two communities of photographers and photo appreciators – Shutter Sisters (women) and Camera Men (men). The website is merely a hub – where the communities come alive in their social network presence. On Facebook, Twitter, Instagram and Flickr, both groups have established presences where people can share photos, chat, and generally just appreciate photography. As the site originated with just the Shutter Sisters, that group is, as you would imagine, faring rather better, with its near-10,000 Facebook 'likes' dwarfing the couple of hundred accumulated by the Camera



## WEBSITE

Men. The Shutter Sisters Flickr group is especially impressive, having amassed several hundred thousand photos, and is well worth adding to your repertoire if you're a committed Flickr member.



# CONDENSED READING

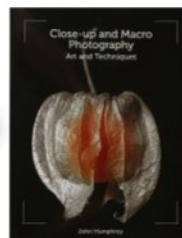
A round-up of the latest photography books on the market



## ● THE 1970S: IRELAND IN PICTURES

by Lensmen Photographic Archive, £12.99

A decade in Ireland's history is chronicled thanks to the Lensmen Photographic Archive. Following on from previous books documenting the 1950s and '60s, this latest volume shows a wonderful cross-section of life across the country, from sporting events to cultural milestones and political demonstrations. While the Troubles don't take centre-stage, there are a few images from Dublin bombings.



## ● CLOSE-UP AND MACRO PHOTOGRAPHY: ART AND TECHNIQUES

by John Humphrey, £16.99 Close-up and macro are popular forms of photography, but can be tricky to master. John Humphrey's book should help you negotiate your way through the basics, with a decent primer on more general rules of photography for those just starting out. There's a lot of information here, and it's well illustrated with some good images. Little fact boxes interspersed throughout put some meat on the bones.



## ● LAND ENDS

by Melissa Moore, £25 Exploring the Gulf Island on the West Coast of British Columbia, Melissa Moore discovered a self-reliant population with simple values. Her project exploring the environment in which they live, their ramshackle structures and wood-hewn ornaments, examines their impact on the environment and the curious ways in which it differs from that of 'developed' nations. In a time of economic uncertainty and environmental foreboding, there's a lot to be said for a rustic way of life.

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# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



### FOUNTAIN OF YOUTH

Roger Hicks pondered the question, in AP 26 October, as to whether you can relive your youth using an old camera from the days when you were poor but happy? I was pretty skint when I bought a Zenit E camera back in 1975. It was my first SLR and to say it made me happy would be a huge understatement. I loved everything about it. From its tank-like build to the oily smell whenever I opened the back to load a film. And in those days of near-perfect eyesight, focusing on the plain uncluttered screen was a doddle.

But it was when projecting my first ever set of colour slides that I realised the capabilities of an inexpensive camera that gave me professional-looking pictures. When I bought it, several of my pals actually referred to it as a 'posh' camera. Even in 1975 it was hardly that. And nowadays it seems positively primitive.

I tried reliving my youth by using it on a coastal outing recently. Sadly, my gammy arthritic leg, walking stick, bald head and failing eyesight were there to remind me that my youth has long since gone. I can't say the same about that oily smell each time I open the back of the camera though. It still smells like it came straight out of the factory – and, amazingly, performs like it too.

**Jim Anderson, Tyne & Wear**

**This made me laugh so much! – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

\*INA CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIED FOR UK AND EU RESIDENTS ONLY

vogue for retro design, nothing seems 'old-fashioned' and the lenses and styles of film photography of the 20th century are being emulated in the products and techniques appearing now. Please tell me I have misunderstood the situation...

**Adrian Johnson, Surrey**

Yes, it is true that Ivor's current series has come to end in this week's issue, but that certainly does not mean that Ivor will no longer be a part of AP – he is writing his Christmas article as you read this, and will feature throughout the year.

In place of the iconic equipment series, we will be introducing a new series that still focuses on vintage and older kit, but from the perspective of it being second-hand equipment to use, rather than purely to collect – though collectible some of it will be – **Damien Demolder, Editor**



## SCREENS OF YEARS PAST

As a Miranda FvT fan, I read Ivor Matanle's article in AP 19 October with interest. In the article, Mr Matanle states that in 1966 the Miranda G was introduced and that this was the first Miranda camera with interchangeable focusing screens. Not true. I have a viewing screen that clearly states on the box is for a Miranda Model F (see above). This screen certainly fits on my FvT but required the removal of four screws beneath the pentaprism/waist-level finder to remove the old screen and fit the new one.

Miranda cameras were very much underrated, but I've always felt that the build quality, lens performance and availability of accessories were as good as many of its competitors. Although my FvT is not used anymore (having gone digital), I will retain it as a treasured collector's item.

**Dr Alan Curry, Greater Manchester**

Thank you for raising the point about the Miranda G and its interchangeable focusing screens. The point here is one of terminology. The term 'interchangeable screens', originated (I believe) by Nikon in respect of the Nikon F, refers to screens that can be unclipped by the user and lifted out, usually with tweezers, and replaced by a different type of screen for (usually) different focal-length lenses. Some professional photographers used to change the screen in a camera several times a day, especially for sports photography.

You are referring to a replacement

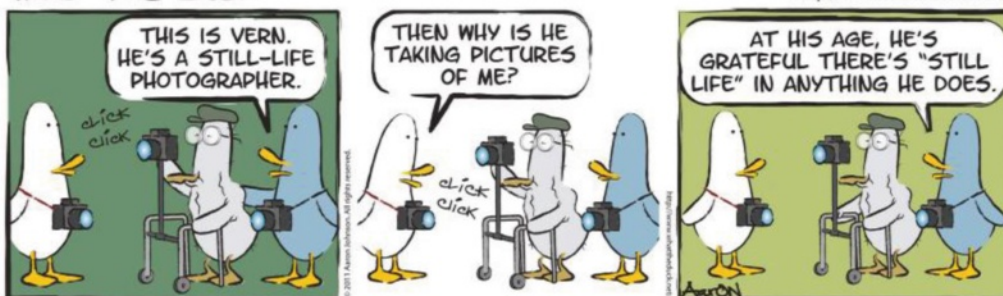
## A NEW COURSE

Every week I look forward to *Amateur Photographer* arriving on our doormat. I open the package with great expectations, in particularly hoping that in the *Icons of photography* series there will be one of the excellent, informative and beautifully laid out three-page articles on iconic cameras, written by Ivor Matanle.

So it was a great shock for me to hear via the Photographic Collectors' Club of Great

Britain that AP no longer wishes Ivor to write these articles. Now, as much as I like and constantly use modern cameras (and, according to my wife, spend far too much on them), AP without Ivor's fine articles will just not be the same. News, technique, readers' photos and equipment reviews are all great, but Ivor's series gives us an impression of the superb design and engineering of historic equipment that is the background for the cameras of today. With the current

## What The Duck





screen, essentially a spare part, intended to be fitted by a repairer. You are clearly of a DIY disposition, happy to use a screwdriver on a camera. Most classic camera users, including me, prefer to leave such things to a repairer – **Ivor Matanle**

### FIELD WORK

It was an interesting image and explanation from David Ward (*Photo insight*, AP 9 November), superb work as always. The drama of the conditions didn't come through for me, though it's still excellent.

However, I was intrigued by his comment about the Linhof Technikardan with a wide lens 'showing fall-off in illumination towards the edges', needing 'a little post-processing work'. At the price of that kit, I'd expect it to go out in the blizzard on its own, while I stayed in the bar!

**David Reed, London NW3**

**You can't trust them on their own. They wander off and sometimes don't come back – Damien Demolder, Editor**

### PLEASE PLEASE ME

This may be a dilemma familiar to many amateur photographers. I started photography, developing and printing my own photos, in about 1955. I know what I like to take, look at and what I like to hang on my wall. I have also, recently, started looking seriously into digital photography.

I have just joined a photographic club and very friendly it is too. I have looked at the pictures that they produce, they are very good, and some of them are not too different to mine. Now the pictures I submit for competitions are not rubbish and are technically good, but I have my own 'style' – high contrast, deep shadows, industrial and architectural shapes, shiny surfaces, dark textures, mostly in monochrome.

Briefly, the judges don't like the subject of my pictures. So, do I change my style to please judges or do I just not get involved in the competitions? (Or do I just wait for fashions to change?! I can do milky seas, flowing waterfalls, HDR, flowers and pretty girls, but do not want to.

**Brian Browne, via email**

**It is always worth listening to judges and anyone who is willing to give you an opinion, but if you take pictures to please yourself, then pleasing yourself is the most important thing you can do. Change only for your own sake, not for anybody else – Damien Demolder, Editor**

### THE CAMERA DOES COUNT

Looking at the Landscape Photographer of the Year article in AP 9 November, there are 16 images, 12 of which were taken using full-frame cameras and one by a Fujifilm 217 film camera. The remaining three were taken using what are described as 'beginner's' cameras. It is often stated that a person does not need an expensive camera to produce a good photograph and yet, out of 16 photographs, 13 were produced using what I would certainly refer to as expensive cameras.

In my humble opinion there are two reasons for this. First, expensive full-frame cameras do produce better photographs than no-full-frame digital or expensive film cameras. Second, photographers owning full-frame camera enter competitions more frequently than mere mortals such as myself (I am still using 35mm film), who do not own full-frame digital or expensive film cameras.

**Ken Westmoreland, West Yorkshire**

**And as photographers get better and take photography more 'seriously', they upgrade to more 'professional' cameras – Damien Demolder, Editor**

### HANDHELD FIREWORKS

As usual, this time of year has brought out the tips and hints for the perfect firework shot – but I'd like to let fellow readers know that actually, one thing you don't necessarily need is a tripod. Keeping to the regular advice regarding f-stop and shutter speed, I've been experimenting with handheld firework shots and even, on occasion, shaking the camera as they explode to create some random shapes and ethereal effects.

**Kris Winsor, via email**



**Yes, that works, so long as there is no land-based information in the frame, such as trees or houses – Damien Demolder, Editor**

# BACK CHAT

**AP reader Shaun Kenton is convinced that photography's benefits are too easily taken for granted**

**TWO BENEFITS** have always been unique to photography. The ability to create something unlikely to be copied exactly is one gain, and the satisfaction of capturing a lasting image at a point in time that has meaning for the photographer is the other.

While it is true popular locations are visited in droves by a camera-laden public, it is also true that if all their pictures were displayed at once there would be telling distinctions. Technical skills, content and composition, as basic pointers, would reveal how people see things differently, and remain satisfied with their captured observations.

Time and again while thumbing through magazines, there are recurring pictures of recognised subjects, yet each has something fresh visually. Filter treatments, framing, angle of view and, in the digital era, the post-production adjustments that have become almost standard practice, all combine to create changes affecting personal recollections.

In the same way that handwriting and fingerprints are unique to an individual, photography has always been an outlet for personal visual expression, with few chances of duplication. Of course, there will be imitators, but the cloners' results will lack that vital touch or deliver a degree of noticeable difference from the original. Timing is also critical, and not just the split second of pressing the shutter button. Seasonal light changes play a key part, so picking a moment in early or late hours on a day in the season of choice gives great variety to stamp a fresh identity on results.

One of the best sources for confirmation of photography's key benefits is always the results pages of APOY. Perceptions of each theme show clearly how minds are set running in pursuit of the goal. Some entrants may seem to stretch interpretation a little far, but you can't blame them for a mindset that achieves such high-quality pictures. The judges' selection rarely disappoints and often there is a back-of-mind notion that repeats, 'I could have taken that...' Except you did not, and neither would your image have been identical because the visions you have will never match the person's who captured the moment on show.

In broad terms, photographers fall into two camps: those who shoot pictures to please themselves, and those who shoot pictures to please others. Pleasing the 'others' can cover, say, competition judges to fee-earning opportunities, each of which influences creative thinking. Taking pictures to please your social circle may be more relaxed but, nevertheless, these opportunities provide the groundwork for raising personal standards, which encourage moves towards a defined style. In the same way that handwriting often alters over time, so can photography, if you are content to practise the skills often enough.



## PETER DENNESS

Peter Denness has been a photographer for seven years, starting out as a very successful wildlife photographer before discovering a passion for wedding photography. His image of a European hare has won several awards, including the coveted Wildlife Photographer of the Year award 2010, which saw him take third place overall.

To see more images by Peter go to [petedenness.com](http://petedenness.com)

# PHOTO INSIGHT

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## Peter Denness explains how he took his artful monochrome image of a European hare

**I HAVE** always been interested in the animal kingdom. It's something I've had a great love of as far back as I can remember. I used to spend a lot of time when I was younger poring over books about animals and wildlife. However, my interest in photography is a little more recent as it's only in the past seven years that it has really picked up. This image of a hare was taken two years after I first picked up a camera. Just before that, I'd gone on safari to Kenya and that's when I realised it would be quite interesting to try my hand at wildlife photography.

I decided one day that I wanted to rent a 300mm f/2.8 lens and see what that kind of focal length can achieve. I'd experimented with various lenses before, but never at that extreme in terms of focal length. For example, when I was on safari, I used a 100–400mm lens. While it was a good optic, I felt the focus was perhaps a little soft. I'd heard that the 300mm f/2.8 was really sharp and I knew that I needed to find a subject that would best test the limits of the lens. I also wanted to achieve an image that I could enter into competitions. This was always in the back of my mind: will one of these shots been good enough to win awards? That's why a good lens was important.

I've always had a love of hares and rabbits. I think it probably comes from watching the 1978 animated film *Watership Down* one too many times when I was a child. Rather than traumatising me as it seemed to do to an entire generation, it just made me all the more intrigued by these mysterious little creatures.

At the time I took this shot I lived in Croydon, Greater London, but my brother lived in Chippenham, a market town in Wiltshire. He knew a farmer who said that he'd seen some hares on his land. One very

early morning I travelled to Chippenham so I could set up a hide on the farm and hopefully capture a hare. I spent a couple of days getting up at an ungodly hour – somewhere around 3am – before the sun came up. I'd sit there for hours at a time waiting for a hare to appear. Eventually, I got lucky and achieved a few shots. The best time to shoot hares is around March or April, although I didn't actually shoot this image until a month or two after that. Regardless, I got my shot.

The hide I put in the field is called a Doghouse. It's used a lot for shooting deer. It's like a little fishing tent with plastic windows and flaps that can be pulled up to put the lens through. I set the hide up in the field a couple of days before I started shooting so the hares could get used to the presence of this new object in the field. Once they were used to the hide, I could start shooting. People generally assume that hares live in groups, but they are quite solitary creatures. When I set up the hide I had to make sure that it was downwind so my scent wouldn't scare them off. I also had to ensure that as much planning went into my time there as possible. As there was probably only one hare in the field, I would have to be careful not to frighten it away.

When people talk to me about this shot, the first thing they generally say is that the eye contact is the thing that grabs their attention. The hare is looking directly at the lens creating a connection between the subject and the viewer. Ask any wildlife photographer and they'll tell you that this is perhaps the most vital ingredient of a successful wildlife image. The sharpness is, of course, down to the 300mm lens, which was mounted on my Canon EOS-1D Mark II camera. The image came out so

© PETER DENNESS





**‘That gaze into the lens reinforces the mythological notion of the hare being a trickster’**

much sharper than I could have hoped. I think that gaze into the lens also reinforces the mythological notion of the hare being a mischievous trickster. There's something oddly sinister about it.

A poet called David Harsent got in contact with me after seeing the image online. He had previously released a collection of poems called *Marriage* that in part deals with the hare's role as a trickster in English folklore. I guess that shows I've managed to capture some essence of the hare's character, as David really liked the image.

There's a colour version of this shot that exists, but it really doesn't have the same impact. Black & white lends the image an air of mysticism, particularly with the vignetting. The vignetting is there to really draw the viewer's eye into the image and add to the unusual feel of the shot. Apart from the vignetting, adjustments were pretty minimal. I converted the image to black & white using Photoshop and then did some minor contrast adjustment in Lightroom. I also used Lightroom to create the vignette.

In the end, I got my wish to win awards. I won two first places and a second with this shot. Then the image started appearing in print in various places such as *The Sunday Telegraph*. At that point the print sales on my website shot right up. It was then that I won third place in the UK Wildlife Photographer of the Year 2010, which is a fantastic accolade for a photographer. I think people see the image as kind of unusual, which is perhaps down to the framing. I haven't really seen another shot of a hare like this before or since. It's an image I'm very proud of. **AP**

**Peter Denness was talking to Oliver Atwell**





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AP guide to...

# Shooting architectural interiors

**Tom Mackie** shows that there's more to a building than its exterior. He offers some tips and techniques on how to create great images of architectural interiors

**WHEN** you think of striking architectural images, it's usually exteriors that spring to mind, but it's often a building's interior that reveals the most intriguing and eye-catching picture opportunities. Photographing interiors involves a completely different way of thinking – about exposure, composition and lighting, not to mention working around overzealous security guards. However, with the following tried-and-tested tips for tackling these issues, you'll be able to create some amazing interior images.

## KEEP IT STEADY

Before we even talk about how to create interesting compositions and how to cope with low lighting, it's essential that your camera is as steady as possible to obtain crisp, sharp images. Whenever possible, I use a tripod, but this isn't always possible with interior shots. Many places have restrictions on using tripods either because of health and safety issues (whether real or the result of some fevered bureaucratic

imagination) or, even worse, because they think you're a professional photographer just because you're using a tripod.

It's always best to ask what the policy is for using tripods, as many museums, such as the V&A in London, will allow tripods if you obtain a permit at the reception desk. Permits are often free, which raises the question, why the need for a permit?

What about locations that don't allow tripods? There are several methods for keeping the camera steady. I often resort to using the next best thing – a GorillaPod. These are small, adaptable tripods that can wrap around railings and benches, or sit securely on the floor. They're great for getting impressive shots of ornate ceilings and, because there are no long legs to extend out, they are very discreet and quick to use. They also dispel that professional 'persona' associated with normal tripods, so security guards are less likely to take any notice of you if you're using one.

Another option is to increase the ISO

**Above: Try to capture straight verticals, balanced lighting, and the size and space of an area in your image**

**Try using a glasses case to prop up your camera (far left) or use a GorillaPod (left) when tripods are prohibited**

enough to enable you to handhold your camera. Most of the latest DSLRs have a high ISO, low-noise capability, so loss of quality is not really an issue. Even if there is too much noise for your liking, you can always minimise it by using the luminance noise reduction in Lightroom. If I do have to handhold my camera, I tuck my elbows into my chest, breathe out and gently depress the shutter using a shutter speed of at least 1/60sec. Bracing up against a wall is another option. Often you can use items that you have with you to prop up the camera – try a jacket, umbrella or a glasses case (see picture, far left) – and use a cable release or self-timer to trip the shutter to avoid camera shake.







## EXPOSE TO THE RIGHT

Lighting for interiors can vary from low light in cathedrals with no more than minimal daylight trickling through stained-glass windows to large atria flooding the interior with harsh light. The main objective is to capture enough information on the sensor without blowing out highlights or blocking up shadows, and a good tip in this situation is to expose to the right. This means exposing the image so that the curve on the histogram is as far to the right

as possible without losing the highlights, giving you as much information as possible to work with in post-processing.

To achieve this, set the lowest possible ISO (such as ISO 100) on your camera, then choose the optimal aperture for the lens you're using – usually about  $f/5.6$ – $f/8$  – and let the camera determine the length of exposure (this assumes you're using a tripod, of course). If the histogram isn't far enough

to the right, just increase your exposure in manual mode or use exposure compensation in aperture mode.

If the exposure range is greater than the sensor can record, make an HDR (high dynamic range) image with several exposures – one for the shadows, one for the midtones and, finally, one for the highlights – then combine them using HDR software such as Photomatrix Pro or Photoshop.



**‘While much thought has gone into the interior at eye level, don’t forget to look up’**

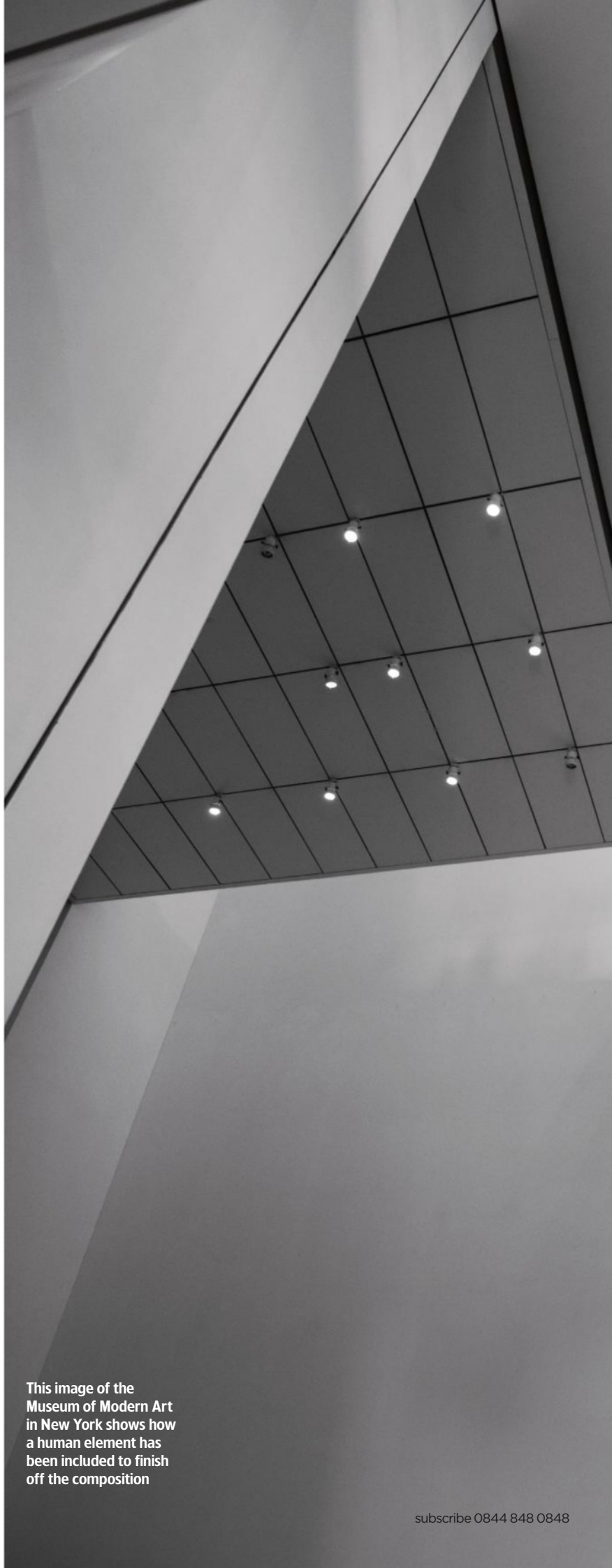


**The British Museum is an iconic space when it comes to shooting interiors**

## TIME OF DAY

The time of day and weather conditions can play an important role in capturing the best lighting for many interiors. If you have large expansive windows filling the interior with daylight, as you do with the Great Courtyard in the British Museum (see above), then overcast conditions are best as they will soften the light so you don't get any harsh shadows.

I chose to photograph the Great Courtyard just after the museum opened in the morning when there were few tourists around, but I still wanted to include one or two people to show off the huge proportions. Normally, I try to exclude people from my images whenever possible, but there are times such as this that a person in just the right position will add more dimension and a sense of scale. Besides, if buildings are designed with public areas, it makes sense to include the people who are using them. They don't always have to be static, either, as you can try using a slow shutter speed of around 1/8sec to create a blur of the person as they move through your scene.



**This image of the Museum of Modern Art in New York shows how a human element has been included to finish off the composition**





## DESIGN THE IMAGE

Now let us turn to the small matter of composing the image. Architects have obviously given a great deal of thought to line, pattern, space, balance and colour when designing their interiors, and for the photographer it's a matter of understanding these elements and using them to compose an effective image by exploiting angles and views.

While much thought has gone into the interior at eye level, don't forget to look up. I tend to walk around looking at ceilings of grand interiors because often a lot of importance has been put into their design and how they interact with the rest of the space (see above). In the image of the USA's Museum of Modern Art (MoMA) in New York (left), the

opposing window showing the internal staircase is obvious as it's at eye level, but it was the geometric shapes of the ceiling and how they lead your eye to the staircase that caught my attention. This is an instance where a human element is needed to finish off the composition. I waited a long time and took many shots of people, but this solitary dark figure ascending the stairs was ideal.

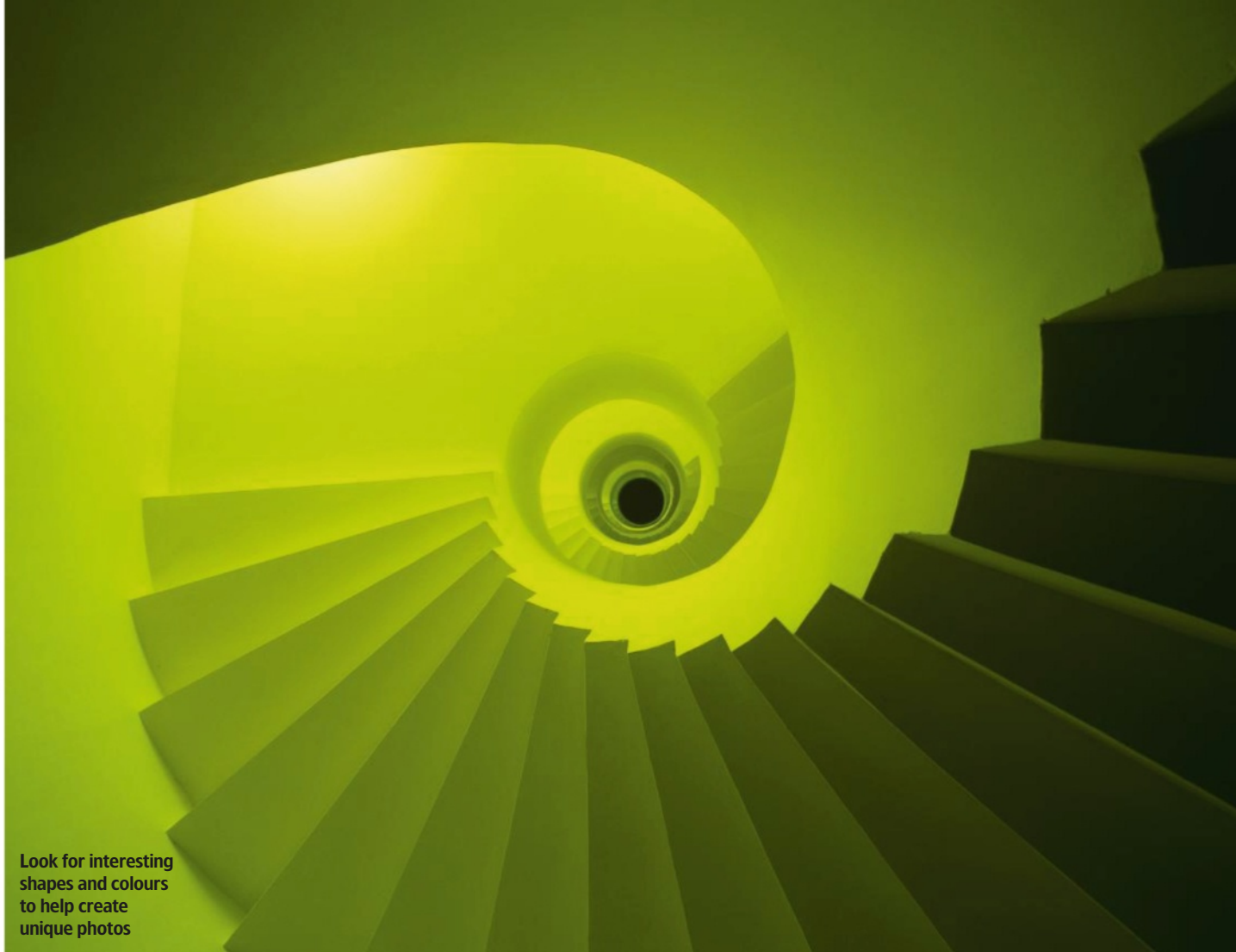
Wideangle lenses work very well for capturing lines and patterns of large interiors and they can help small interiors look much larger than they actually are. I used a focal length of 14mm for the MoMA image and to capture the strong ceiling lines of Grand Central Station leading to the iconic clock (below).



ALL PICTURES © TOM HACKETT

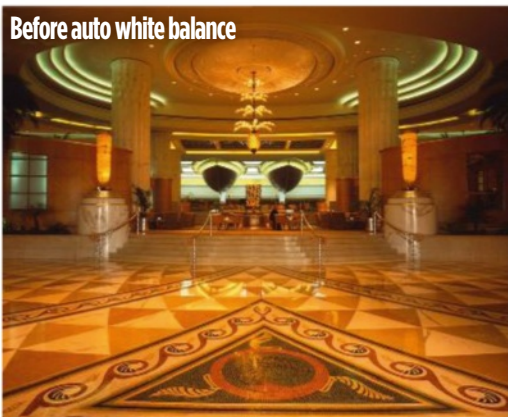
There are times when corrected verticals would not be appropriate as the angular shapes and lines are what make the composition work



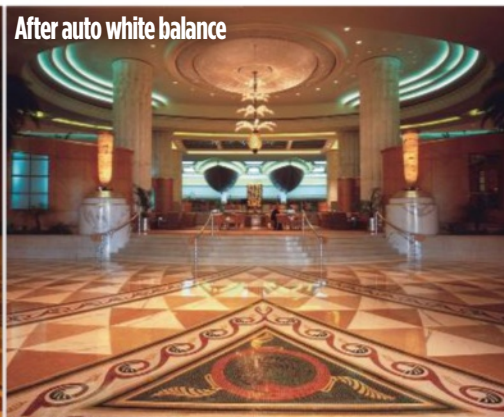


Look for interesting shapes and colours to help create unique photos

Before auto white balance



After auto white balance



## KEEP IT STRAIGHT

Producing perfect verticals in architecture is a rudimentary technique for the architectural photographer. A view camera or an expensive perspective-control (PC) lens can accomplish this for you, at a cost, but there are cheaper options. Verticals (see below) can be straightened using Photoshop. Better still, Lightroom 5 corrects the verticals with a push of a button. In the lens-corrections setting, there is an auto button that will level the horizon and straighten the verticals instantly, or you can choose to manually correct the image for more severe convergence.

So, when are you photographing public interiors, keep these tips in mind to come away with some compelling images. **AP**



# WHITE BALANCE

Interior lighting has a large influence on how your final image will look. In the days of film, we had to use a filter to warm up or cool down an image, depending on the type of lighting in a room. Now, with DSLRs, the auto white balance will neutralise any unwanted colour casts. It works especially well with the mixed lighting in this photo of the entrance to the Grand Hyatt Hotel in Dubai, United Arab Emirates (see above), where there was a mixture of daylight, incandescent and fluorescent lighting. The white-balance settings on your camera will only have an effect on your image if you are shooting JPEGs. Of course, if you are shooting

raw files, you can change the white balance in post-processing. It is possible to make minor adjustments to JPEGs in post-processing as well, but extreme colour casts are best done in-camera or with raw files.

There are times when you may want to keep the warm effect produced by incandescent lighting or the coolness of daylight, so in these instances, instead of neutralising the interior using auto white balance, switch to the appropriate white-balance setting. I often use cloudy white balance if I want to warm up an interior that is bathed in cloudy daylight.



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**1 Alex Harford Staffordshire 48pts**

Canon PowerShot G3, 28mm, 1/160sec at f/3, ISO 80

Virgin Train at Crewe Station **Judges say** Going Abstract produced the strongest batch of entries we've seen in this year's APOY. In

this image from Alex Harford, the lighting is exceptional and the balance of the composition is just right. All this is rounded off in the framing, which tells us just enough to understand what we're seeing while still falling into the category of abstract







2



**2nd  
PRIZE**

**2 Chris Whitelaw** Outer Hebrides **47pts**

Canon EOS 500D, 18-55mm, 1sec at f/10, ISO 100

**Mountains** **Judges say** Chris's image is certainly beautiful. Not only is it a great abstract photograph, but it's also a nice variation on landscape photography. The mood, tones and evening light are winning qualities



3



**3rd  
PRIZE**

**3 Stephen Parkinson** Essex **46pts**

Panasonic Lumix DMC-FT4, 4.9mm, 1/60sec at f/3.3, ISO 100

**'Monkey Business'** **Judges say** This is a fine example of what you can do when you keep the word 'abstract' in mind. Shooting through a frosted-glass window, Stephen has retained just enough information so we know what we're seeing while also reducing the subject's forms to these strange shapes

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# APOY Amateur Photographer OF THE YEAR COMPETITION

## Going Abstract

We had some great entries for our penultimate round of APOY. Here we reveal the top 30 photographs for our **Going Abstract** round

**Alex Harford**, of Newcastle-under-Lyme in Staffordshire, is the winner of our Going Abstract round of APOY 2013. Alex will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS lenses, worth a total of £1,359.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has a 7fps high-speed burst, a 3in, 1.036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF.

Our second-placed winner is **Chris Whitelaw**, of Isle of Harris in Scotland, who will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts Light Speed AF. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity and full HD video.

**Stephen Parkinson**, from Romford in Essex, finished third in the round and wins a Panasonic Lumix DMC-LZ30 worth £199.99. The 16-million-pixel LZ30 bridge camera has a 25mm wideangle lens with 35x optical zoom (25-875mm equivalent). The Extra Optical Zoom function extends zoom power to 78.8x by using the centre of the CCD to bring subjects closer.

## THE 2013 LEADER BOARD

Alex Harford's first place in this round has seen him edge his way onto the leader board with 109 points. Elsewhere, Dan Deakin and Dusica Paripovic have held onto first and second place respectively, although Neil Davies has entered the top three and is nipping at their heels.

1	Dan Deakin	195pts	6	Aaron Yeoman	148pts
2	Dusica Paripovic	191pts	7	Frederic Vaeremans	134pts
3	Neil Davies	172pts	8	Shane Butler	130pts
4	Adrian Sadlier	164pts	9	Mikhail Kapychka	122pts
5	Julian Fraser	163pts	10	Alex Harford	109pts



# The UK's most prestigious competition for amateur photographers

## 4 **Sirsendu Gayen** India **45pts**

Nikon D80, 16mm, 1/320sec at f/9, ISO 125

Nature's Patterns **Judges say** Sirsendu's image was certainly one of the most creative images we received. The beautiful tones of the sand and tide are wonderfully abstract and textured



## 5 **Jenny Downing** Berkshire **44pts**

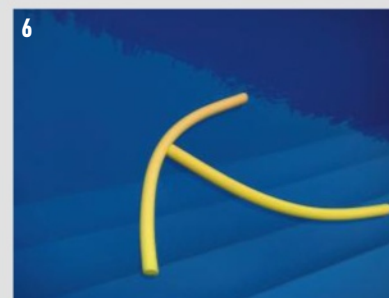
Canon EOS 450D, 95mm, 1/400sec at f/9, ISO 100

Steam fair vehicle **Judges say** Jenny's shot is a simple one, but sometimes that's all you need. With careful framing and a good eye for colour, she has succeeded in creating a visually engaging photograph

## 6 **Peter Kurdulija** New Zealand **43pts**

Canon PowerShot S90, 6mm, 1/250sec, f/4, ISO 80

Down into the Pool **Judges say** What a great image! Shots don't come much simpler than this, but that is undoubtedly its virtue



## 7 **Valeria Moretti** Italy **42pts**

Nikon Coolpix P5100, 7.5mm, 1/100sec at f/2.7, ISO 100

Car Washing **Judges say** The title should be a dead giveaway to what we're seeing in this image. The colours are truly striking



## 8 **Shane Butler** West Midlands **41pts**

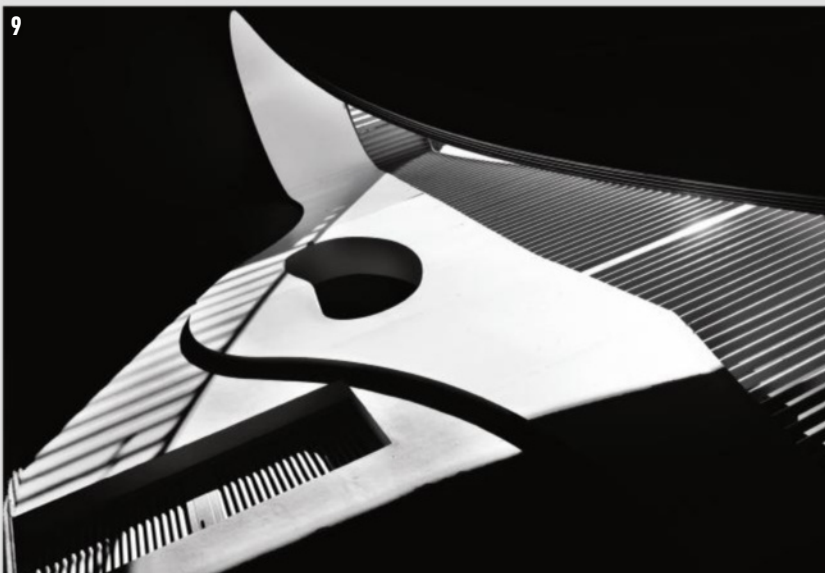
Fujifilm FinePix JX530, 25mm, 1/240sec at f/5.9, ISO 125

Squares and Circles **Judges say** Here Shane has turned to architecture to demonstrate how colours and lines can create engaging abstract images. It's a busy image yet utterly captivating

## 9 **Csilla Szucs** Bath **40pts**

Samsung NX200, 20mm, 1/640sec at f/8, ISO 200

Smiling Horse of Seville **Judges say** This image of a section of the Metropol Parasol in Seville, Spain, employs strong sunlight to capture the strange interplay of light, shadow and structure



## 10 **Van Hieu Nguyen** Kent **39pts**

Nikon D3100, 55-300mm, 1/4000sec at f/4.5, ISO 100

At An Angle **Judges say** This unusually angled image was taken at the Margate Turner Contemporary in Kent. The overcast conditions in the background add necessary atmosphere

## 11 **Aaron Yeoman** Hertfordshire **39pts**

Sony Alpha 77, 10-20mm, 1/125sec at f/13, ISO 800

The Matrix **Judges say** This image shows a glowing orb art installation situated inside the Allen & Overy building in London

## 12 **Herbert Freedom** Indonesia **38pts**

Nikon D70, 55-200mm, 1/20sec at f/8, ISO 400

Circle Rhythm **Judges say** Herbert makes good use of black & white to focus attention on the image's simple arrangement

## 13 **Andrew Howe** Cheshire **37pts**

Nikon D5100, 10-20mm, 1/40sec at f/11, ISO 100

Spiral/Museum of Liverpool **Judges say** Looking up to the atrium roof of the museum and shifting over just a couple of steps, Andrew has created an unusual off-centre composition

## 14 **Bill Wales** Stirling **36pts**

Nikon D200, 18-200mm, 1/125sec at f/5.6, ISO 200

Reflection of Venice **Judges say** Reflections were a common theme in this round, but Bill's image stood out among the crowd

## 15 **Andrew Wood** Bristol **35pts**

Nikon D700, 50mm, 1/250sec at f/11, ISO 200

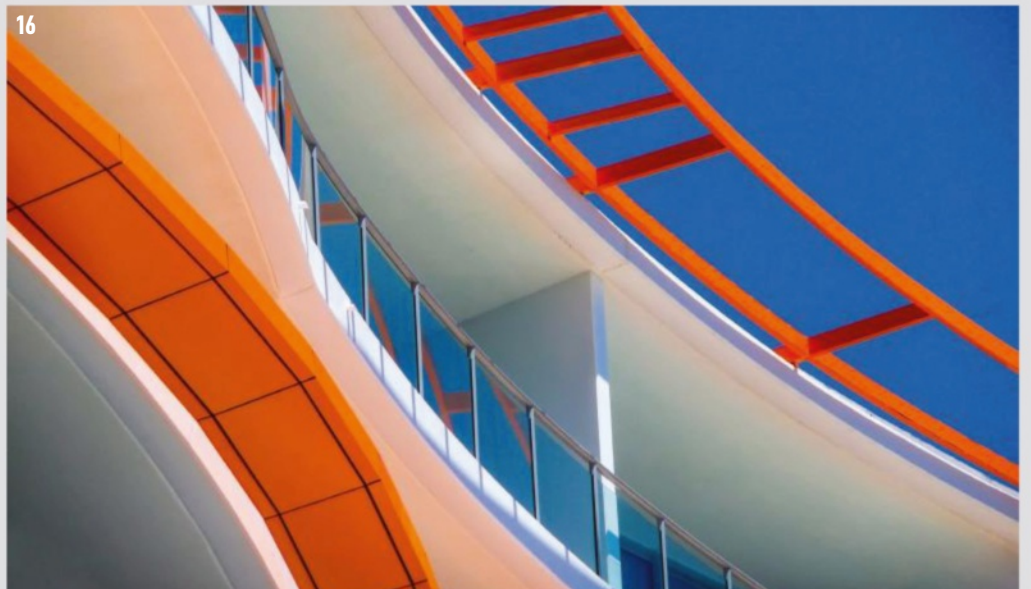
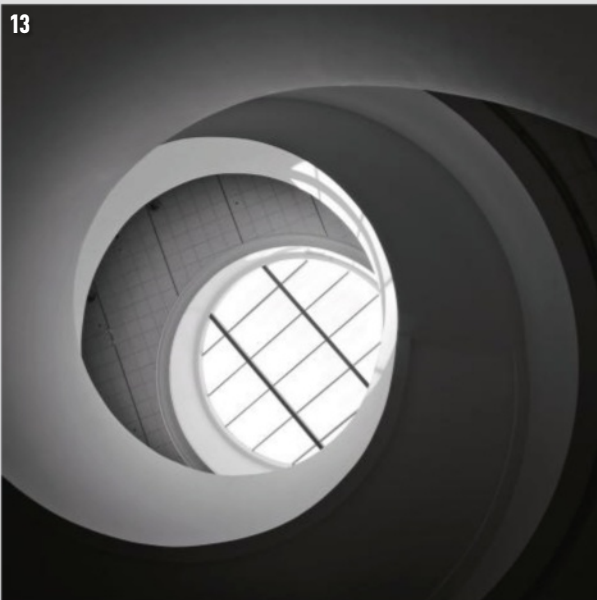
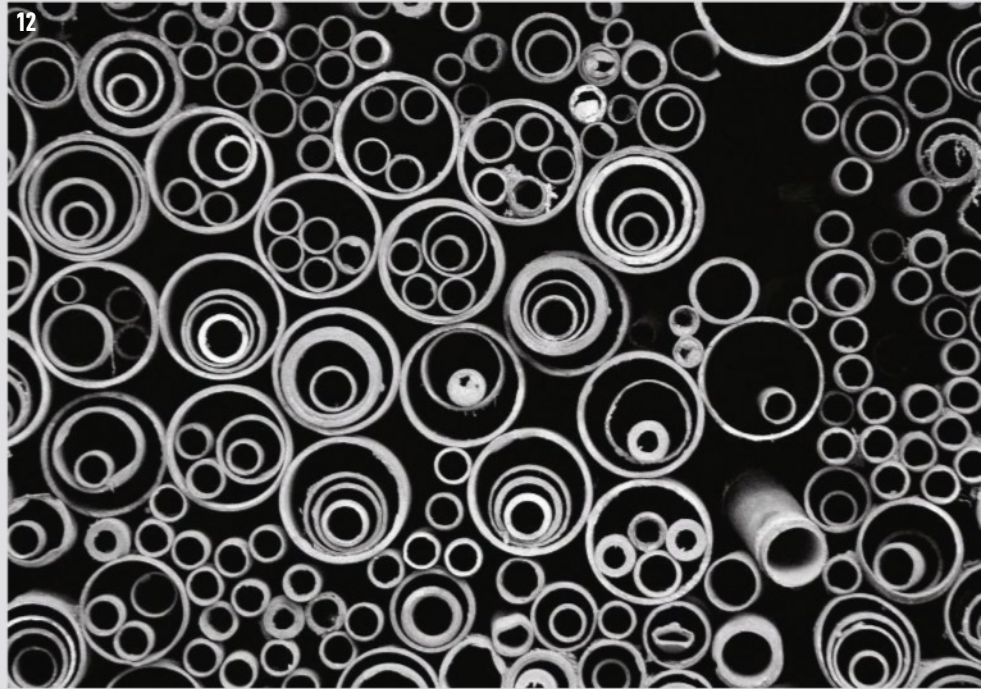
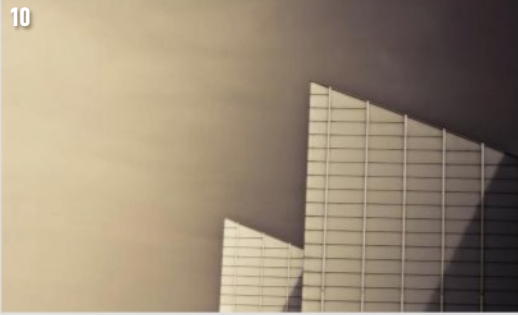
Perfect Curve **Judges say** This detail of a Morris Minor's bonnet benefits from subtle lighting and strong graphic details

## 16 **Mike Taylor** West Midlands **35pts**

Panasonic Lumix DMC-TZ7, 1/640sec at f/4.9, ISO 100

Arcs **Judges say** The colours in this are truly extraordinary, a factor largely due to the strong light of the location on the Gold Coast in Australia. Framing the shot in this way means that Mike has exploited the strong graphic elements of the architecture



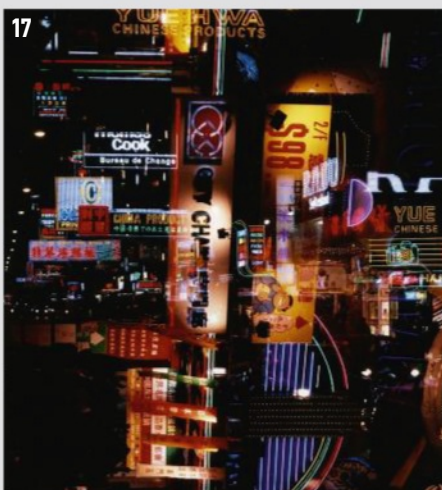




# The UK's most prestigious competition for amateur photographers

## 17 Peter Harrison Lancaster 34pts

Ensign Selfix 820, Ross Express f/3.8 105mm, 8 exposures at 1sec  
Hong Kong Central **Judges say** Peter's vivid image conveys a feeling of urban chaos and alienation. It's a clever idea that's been well executed



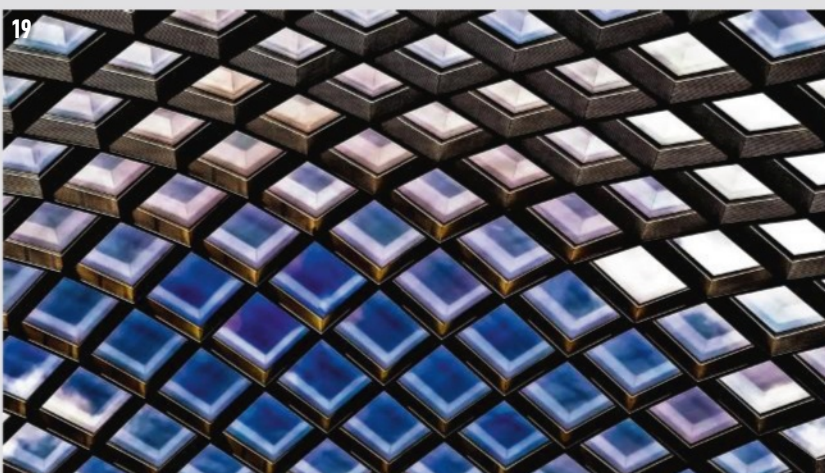
## 18 Yehya Belhadad Algeria 33pts

Sony Alpha 33, 18-55mm, 1/1250sec at f/5.6, ISO 100  
Abstract Wood Sticks **Judges say** The shallow depth of field and backlighting have given this image a dark, foreboding quality



## 19 Louis Capeloto USA 32pts

Leica D-Lux 4, 12.8mm, 1/160sec at f/8, ISO 80  
Diamonds **Judges say** Louis's chosen perspective and the daylight outside make these squares of glass look like precious jewels



## 20 Tatiana Frolova Russia 31pts

Nikon D90, 180mm, 5secs at f/8, ISO 200  
Zhivopisny Bridge, Moscow **Judges say** The intricacy of the criss-crossing lines is reminiscent of a spider's web



## 21 Damjan Voglar Slovenia 30pts

Nikon D90, 60mm, Fujichrome Velvia 50  
Nipple **Judges say** Damjan has taken a macro image of the *Agave americana* plant and made it look like something else entirely



## 22 Dave Fletcher Tyne and Wear 29pts

Canon EOS 7D, 24-105mm, 1/250sec at f/5.6, ISO 100  
Hotrod **Judges say** Dave has made this image special by stripping it down completely. There are only three key elements



## 23 Julian Fraser Devon 29pts

Nikon D700, 24-70mm, 1/200sec at f/11, ISO 200  
I Heart Smoke **Judges say** Strong coloured light through the smoke has produced a neon, futuristic-seeming image

## 24 Neil Davies Merseyside 28pts

Sony NEX-7, 35mm, 1/200sec at f/5.6, ISO 100  
Bolted On **Judges say** This is a beautiful detail shot. The saturated colours work particularly well

## 25 Steve Halliday Co Durham 27pts

Canon EOS 7D, 24-105mm, 1/250sec at f/9, ISO 100  
Chair silhouette **Judges say** This is a fascinating image. Devoid of context, you struggle to discern what it is

## 26 Lesley Derbyshire East Riding of Yorkshire 26pts

Canon EOS 600D, 18-200mm, 1/640sec at f/5, ISO 1250  
King's Cross Station **Judges say** The gradually fading light also serves to slowly drain the image of colour. An excellent find

## 27 Alan Kinsella Dublin 25pts

Nikon D600, 24-70mm, 1/500sec at f/8, ISO 100, UV filter  
Samuel Beckett Bridge, Dublin **Judges say** This shot evokes a sense of vertigo in the viewer

## 28 Amanda Steele North Yorkshire 24pts

Canon EOS 550D, 70-300mm, 1/500sec at f/5.7, ISO 400  
Caught in the Wire **Judges say** This a lovely image that tells an effective story. The bokeh is especially nice

## 29 Jose Vazquez Sheffield 23pts

Sony Alpha 57, 17-50mm, 1/80sec at f/8, ISO 160  
Cheese Grater, Sheffield **Judges say** Chunky, graphic shapes overlap and coalesce in Jose's dizzying image

## 30 Peter Chinnock Surrey 22pts

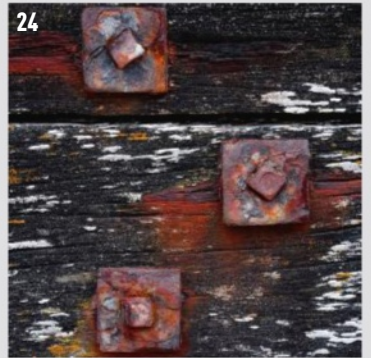
Canon EOS 60D, 50mm, 1/200sec at f/1.8, ISO 100, flash  
CD tower **Judges say** This is a very clever use of an unassuming object to create a memorable image. The conversion to black & white heightens the drama



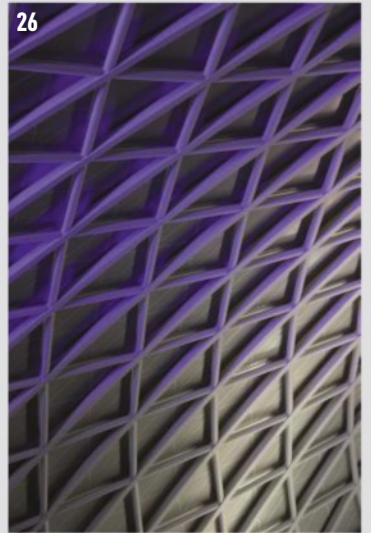
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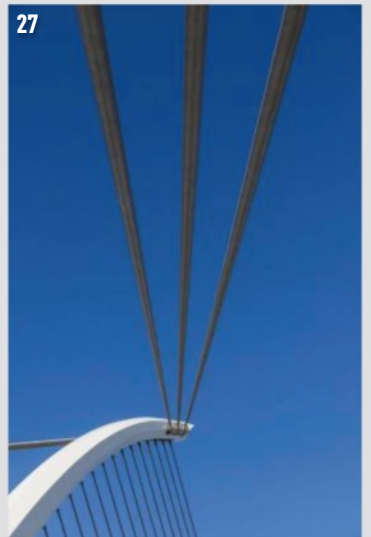
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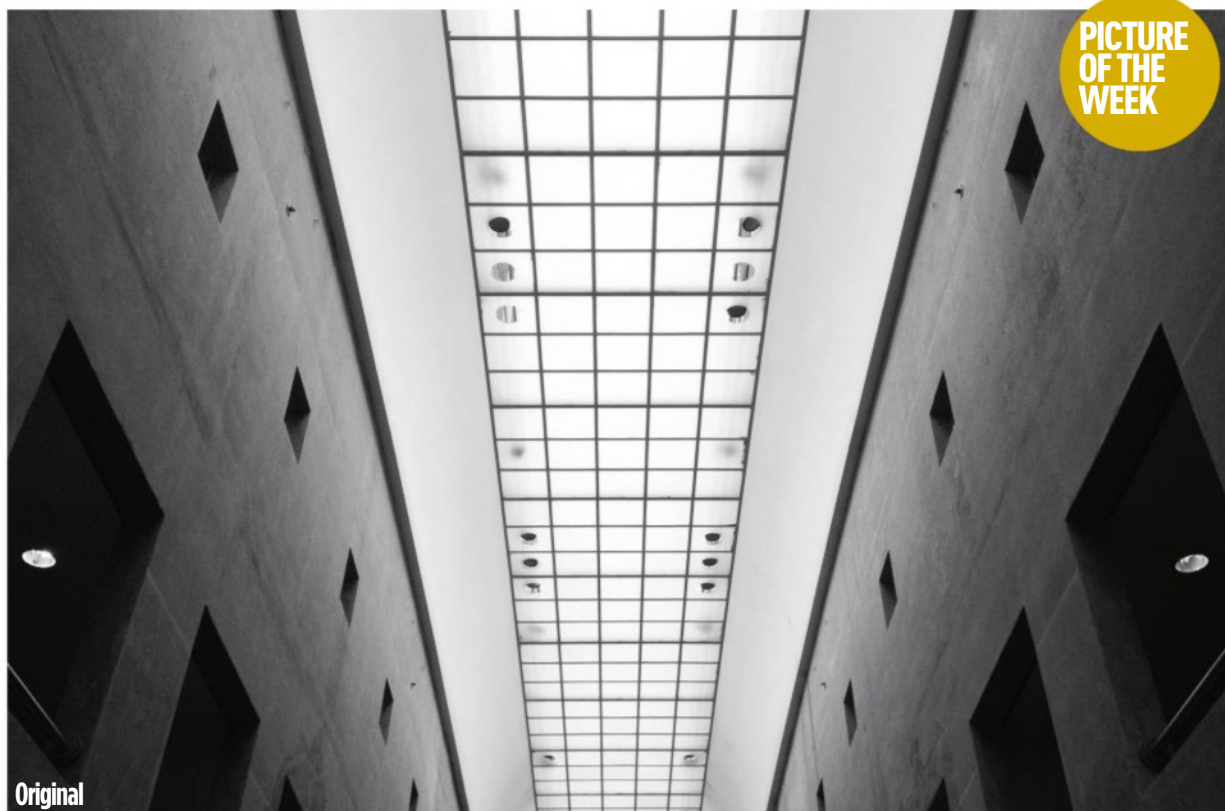
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# AP Appraisal



Expert advice, help and tips from Chris Gatcum



## Royal Armoury Museum, Leeds Damian Kane

Apple iPhone 4S, 35mm equivalent focal length, 1/180sec at f/2.4, ISO 50

**WHEN** we talk about composition in photography, we're basically talking about how the various elements in a scene are arranged. In the most basic sense, this is what goes where, and how. Of course, there is far more to it than that, which is why books have been written on the subject. Yet while there are many weird and wonderful 'tricks' that we can use, the compositional device used in Damian's photograph is one of the most straightforward – symmetry.

By its very nature, any photograph that relies on symmetry will be balanced, and a balanced photograph is generally seen as a harmonious one. And, broadly speaking, a harmonious photograph is a pleasing one. However, while symmetry can be seen as a compositional step to success, it's easy to get it wrong. All it takes is for one element to break a symmetrical pattern and the photograph becomes *almost* symmetrical.

There is no 'almost' about Damian's photograph, though. It helps that the building's interior was symmetrical to start

with, but the photographer's position and camera angle are just as crucial. Of course, post-processing might have played a part in correcting some errors, but if it has, then it's been done with a lot of attention paid to ensuring that everything is 'just so'.

Is it perfect? Well, no, but this only becomes apparent if you start adding guidelines and measuring distances. From a visual perspective, there is not one element that is obviously out of place and not one line that isn't balanced by its opposite. Even the light is falling evenly on the opposing walls.

The decision to present the image in black & white enhances this symmetry, with the fall off of light from the centre creating darkened edges that prevent our eye from drifting out of shot. The tonal range is equally sublime, with deep blacks at the lower corners forming the perfect counterpoint to the pure white at the top centre. If the image is simplified to just black & white, we can see how these light and dark areas are balanced perfectly in terms



of the area they cover. Taking one half of the image makes this even more obvious.

The overall balance and attention to detail elevate Damian's shot above all the *almost* symmetrical photographs I am sent, and for these reasons it is my picture of the week.

PICTURE  
OF THE  
WEEK



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# Weegee: Murder is my business

**Brian Wallis**, author of the latest book about the work of crime photographer **Weegee**, speaks to **Debbi Allen** about what makes Weegee's work so relevant today

**PUBLISHED** at the end of 2013, *Weegee: Murder Is My Business* is a 264-page hardback book that looks at the style and fascinating career of Weegee, one of New York City's quintessential press photographers. For a decade between 1935 and 1946, photographer Arthur Fellig, or Weegee (from Ouija, for his 'uncanny' ability to arrive at crime scenes before police) as he became known, covered the police beat on the city's Lower East Side.

Formally a Hollywood photographer who photographed the rich and famous, Weegee

made a name for himself shooting crime scenes, the victims and the criminals. Armed with his trusty Speed Graphic camera and a police-band radio – the real and decidedly earthly source of his information – Weegee often beat the New York police to the story, determined to sell his pictures to the sensation-hungry tabloids.

'Weegee was not the first police photographer, but he may have been the first to make crime his exclusive news beat,' says the book's author, Brian Wallis. 'He was always a freelancer and worked the night shift, while photographers employed by

newspapers often covered daytime stories. Weegee lived across from the main police station and had a police radio receiver in his small apartment. When crime news happened, Weegee was generally there first – sometimes even before the police.'

The book contains images from the archives of the International Center of Photography (ICP) in New York, and as well as authoring books on the likes of Weegee, Brian is also the chief curator at the ICP. The Weegee archive was bequeathed to the ICP in 1993 by Weegee's long-term partner, allowing

**Above: Unidentified Photographer, 'On the Spot', 9 December 1939. Gelatin silver print**





© WEEGEE/INTERNATIONAL CENTER OF PHOTOGRAPHY

the production of a 100-image exhibition and the resulting book.

### IMAGERY

'We wanted to present Weegee's work as a practising photojournalist by clarifying the chronological sequence of his work, clarifying how he represented himself as a working photojournalist, specifying the facts of some of the key news events that he covered, and considering the contexts in which his photographs were seen and understood,' says Brian. 'The timing of the exhibition [in New York] and book

**Above: Weegee, 'Line-Up for Night Court', c1941. Gelatin silver print**

was prompted by newly available sources and information.'

Weegee was a highly skilled photographer who worked for 20 years before he began to publish his own compositions. He knew instinctively how to frame a great shot, but he also had a vaudevillian sense of humour and captured the pathos and nuttiness of everyday life in New York City, even when the subject was murder and mayhem.

A world away from his beginnings shooting glamorous photos of young starlets, Weegee's photos from this era are stark, black & white and often unsettling. Although

the images could be described as ghoulish, the beautifully produced book also manages to show humanity. There is, for instance, very little blood or gore on show in his images. It is this ability to show a lighter or absurd side that Brian likes about Weegee's style.

### IMPACT

With 70 years passing since Weegee's heyday, his photography still manages to remain relevant. 'The style of flashbulb exposé photography that Weegee pioneered certainly has later resonance in Italian paparazzi







**Weegee, [Police officer and assistant removing body of Reception Hospital ambulance driver Morris Linker from East River, New York], 24 August 1943. Gelatin silver print**



**Weegee, 'At an East Side Murder', 1943. Gelatin silver print.**



**Weegee, [Hats in a pool room, Mulberry Street, New York], c1943. Gelatin silver print**

photographs of the 1950s and 1960s, and in today's celebrity-orientated pictures,' says Brian. 'But Weegee's lasting influence is more in the immediacy of his presence and his open-minded indulgence of all sorts of whimsical and incongruous readings of even the most horrifying events.' In fact, Weegee later returned to his Hollywood roots where his style was popular.

Weegee deliberately tried to make the gruesome crime scenes that he sometimes covered visually engaging and even humorous. He rarely showed blood or graphic scenes of violence in his pictures, focusing instead on the impact of crimes on the victims' friends, families, bystanders or even the police.

Weegee was widely respected in the 1930s and 1940s by news editors, other photographers and even the criminals themselves, who sometimes asked for copies of his photographs. In 1941, he was invited by the young politically

engaged photographers of the Photo League, a co-operative of photographers in New York, to have two exhibitions at their gallery. Two years later, he showed at New York's Museum of Modern Art. His work had most impact through his almost daily publication of photographs in the newspaper *PM*, where his documentation chronicled everyday working-class life in New York City during the Second World War. These pictures were later collected in Weegee's influential book *Naked City* of 1945.

### INFLUENCE

This latest book focuses on, as the title emphasises, Weegee's regard for his style of photography as a business. 'He worked hard at establishing a field in which he had unique access and special skills,' says Brian. 'Obviously, he approached his subject with some degree of excitement, but he always felt that crime photographs – especially exclusives – were what sold best.'

*Weegee: Murder Is My Business* aims to show readers a New York City 'noir', shot through the lens of one of its most

iconoclastic figures. His signature visual style gives the scenes an extraordinary clarity and contrast, as well as a 'visual pop' that was so envied by later photographers like Diane Arbus, if only because of his standard use of flashbulbs to illuminate night-time crime scenes.

Taken predominantly using a Speed Graphic camera with a flashbulb attachment, but no special lenses, this took 5x4in sheet film. 'Weegee later experimented with various cameras, including film cameras, and distorting plastic lenses,' explains Brian. 'The tale of Weegee developing images in the boot of his car is an urban legend. Weegee kept supplies – including a typewriter and boxes of cigars – in the trunk of his 1938 Chevy, but he never developed film or printed pictures there.'

With all this rich history of both the photographer and of New York City, and its criminal history on display in this book, photographers with an interest in the macabre, film noir or simply in the techniques of a skilled photographer must enjoy this volume. **AP**

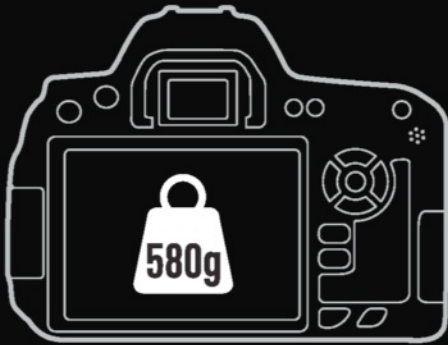


**Weegee: Murder is My Business** by Brian Wallis, £35, 264 pages, ISBN 978-3-791-35313-5



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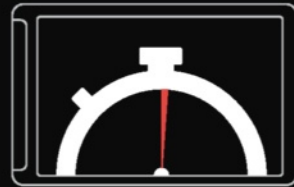
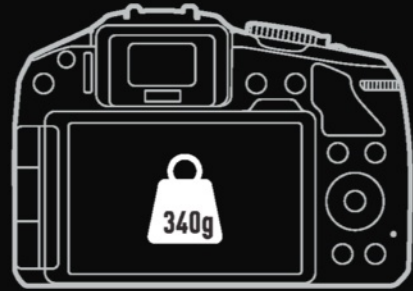
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# AskAP

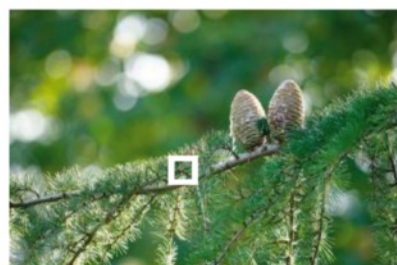
Let the AP team answer your photographic queries

## LENS ON LEICA V-LUX 4

**Q** What effect does the f/2.8 (single aperture) lens on the Leica V-Lux 4 have on depth of field? I would have thought that at f/2.8 at maximum zoom, the depth of field would be very small (and throughout the full zoom range for that matter). Am I missing something? Other than that, the Leica and its Panasonic twin look pretty good.

**William Barwick**

**A** I'm not sure what you think you're missing, William, or why you seem to be suggesting the V-Lux 4's wide aperture is a 'disadvantage'? You're right that at f/2.8 the depth of field will be small, especially at the V-Lux 4's longest focal length setting, but we mustn't forget that while the camera boasts a 600mm equivalent focal length at the telephoto end of the zoom, the *actual* focal length (on which depth of field is based) is a more modest 108mm. As a result, the depth of field will be greater than you might expect. And, of course, if it is too shallow, you can always stop the lens down – the V-Lux 4 has a variable aperture, so other settings are available. **Chris Gatcum**



### PIXELS AND BITS

**Q** The camera I use mostly is a Canon EOS 400D, and when shooting in either JPEG (Large) or raw the total pixel count is the same – 3888x2592 – with the resulting pictures produced as 72 pixels per inch and 240 pixels per inch respectively. I appreciate that this results in a raw picture that is one-third the physical size of a JPEG.

From the Canon data I find that raw operates at 12 bits, and I believe that JPEG



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter @ap\_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

uses 8 bits, giving 4,096 bits per pixel per colour for raw and 256 bits per pixel for JPEG. I interpret this to mean that each pixel in a raw file has 16x the amount of colour variation over that of JPEG, provided that the editing software can accommodate 12 bits.

However, if the software can only handle 8 bits, then with both having the same number of pixels, the final TIFF (from a raw file) would be no better than a JPEG. Can you explain this to me? I do realise that the advantage in shooting raw is in being able to work with the colours as seen rather than the computer-applied compression of JPEG.

**Peter Gonnet**

**A** As you've noticed, both the raw and JPEG files from your Canon EOS 400D measure 3888x2592 pixels, but it's important to understand that pixels per inch (ppi) simply refers to the way in which the pixels are distributed (it is the number of pixels that appear in one linear inch).

Think of it like looking at a tray filled with sand: the closer you get to the tray, the bigger it looks, but the more coarse the grains appear; move away and the sand appears fine, but the tray appears smaller. In this case, your JPEGs are saved at 72ppi ('coarse') and raw files at 240ppi ('fine'). Although this nominally means the JPEG will be 'bigger' if you print it, the overall number of pixels is the same as the raw file – the difference is that the raw file has more of the pixels in each inch. Because there are more pixels per inch in the raw file they need to be smaller, so while the print size would also be smaller, the print *quality* will be higher as it's being made by more, smaller pixels. If you changed both a raw file and a JPEG to 300ppi they would be *identical* in terms of their printed size: both images would contain 3888 x 2592 pixels, and both would cram 300 pixels into each linear inch.

With regard to bit depth, I would refer you to this week's *Glossary* (see right), but you are partially correct that an 8-bit TIFF generated from a raw file will be 'no better' than an 8-bit JPEG – at least in terms of colour depth. What will make a difference, though, is the JPEG compression. This has nothing to do with colour (as you seem to be suggesting), but is a result of the way a JPEG file is saved. To reduce the file size, a certain amount of data is 'lost' (permanently), and this can lead to unwanted compression artefacts. The effect is cumulative, so the more times you open and resave a JPEG, the worse it will appear. To avoid this, a 'lossless' file format (such as TIFF) is used instead. **Chris Gatcum**

**If we take a section from a photograph measuring 300x300 pixels and set the resolution to 300 pixels per inch (ppi), it will measure 1x1in when printed. However, reduce the resolution to 72ppi and it will print at almost four times the size. The section is exactly the same, though. The only difference is how many pixels are shown in one linear inch**

## AP GLOSSARY

Original



## Bit

In computing, a bit is the smallest unit of data: it's either a 0 or a 1 in binary code. As such, it has just two states – on and off, black and white, and so on. In digital photography this isn't much use on its own, so a number of bits are combined to allow more permutations. If you have 2 bits, for example, you can create four permutations (00, 01, 10 and 11); 3 bits and you have eight combinations (000, 001, 010, 011, 100, 101, 110 and 111), and so on.

In digital photography, 8-bit images are the 'baseline' standard, allowing 256 combinations (in this case levels of intensity) for *each* of the colour channels. As a result, there are 256 levels of red, 256 levels of green and 256 levels of blue that can be mixed to create a single full-colour pixel, effectively giving you a colour palette of 16.7 million colours.

As the bit-depth increases, so do the possible theoretical permutations: a 12-bit image offers 68.7 billion colours; 14-bit images accommodate over 281 trillion colours. This sounds pretty impressive until you realise that we can't actually differentiate between that many colours, and nor can our computer displays, prints, or most other display methods. However, your computer's editing software can, and this is where we see one of the main advantages of a raw file: because there is far more data for each and every pixel you can perform more extensive tonal and colour adjustments without the image 'breaking' down (usually seen as posterisation, or 'banding').

**As the number of bits used to create a digital photograph increases, the range of tones is increased too. The details here show how the same image would appear as a 2-bit (4 levels), 4-bit (16 levels) and 8-bit (256 levels) greyscale image. The 8-bit images, offering 256 levels per colour channel (or 256 greyscale levels), produce smooth 'photographic' images.**



2-bit



4-bit

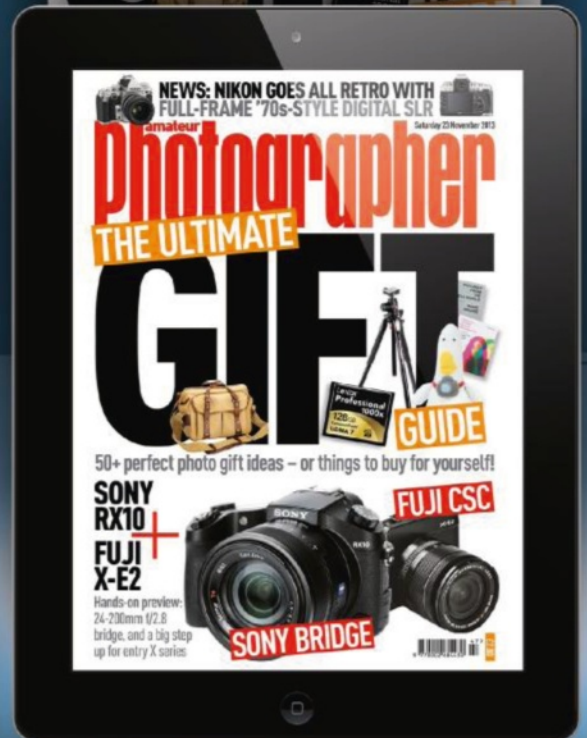


8-bit

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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Camlink LED320 Video Light Around £185

[www.camlink.eu.com](http://www.camlink.eu.com)

**CAMLINK'S** substantial LED video light panel features adjustable colour temperature from 2,800K-6,500K, by adjusting the relative intensity of 160 orange and 160 blue LEDs in its array. Overall light intensity is variable from 0-100% via a separate step-less control.

This is a powerful unit that is equivalent to 200 watts of incandescent light or a light intensity of 1,536 lumens, giving good clarity and contrast to portraits and products.

A rechargeable Li-Ion battery pack is supplied along with a tethered power supply for studio use. However, I found the heavy battery pack made the light unwieldy when attached to the camera's hotshoe and the supplied swivelling ball-and-socket hotshoe mount was not substantial enough to support the light securely. Two or more lights can be stacked together to create a large area of light, but they would need to be mounted on a stand.

A slot-in diffuser panel protects the LEDs from damage as well as giving more even illumination. I was disappointed by the accuracy of the colour temperature adjustment control, though. There are 30 click steps to the adjuster rather than 37 (for the range of 3,700K), so each increment does not equate to 100K. This makes adjustment difficult. **Andrew Sydenham**



## Hague Camera Suction Mount With Ball Levelling Head £42

[www.haguecamerasupports.com](http://www.haguecamerasupports.com)

**THE HAGUE** Camera Suction Mount With Levelling Head is designed to attach a camera to non-porous surfaces, such as glass, marble, metal or plastic. By screwing the camera onto the mounting

arm, the camera can be levelled to any position with the ball head while the suction cup holds it in place. The suction pad is a high-grade Veribor vacuum cup with a crank lever. It is rated to a maximum weight of up to 850g, so it is suitable for a

small DSLR, compact system camera or compact camera.

I attached a Canon EOS 5D Mark II with a 24-105mm lens weighing over 1.5kg to a window and the camera felt secure. I think

the reason for the reserved weight limit is that many people will use the unit for recording video while the camera is mounted to a car. In these conditions, the unit should not be overloaded.

Overall, this is one of the most secure camera mounts we have tested that enables users to mount a camera in difficult-to-access places.

**Callum McInerney-Riley**

### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Sony Cyber-shot DSC-RX10

Sony's Cyber-shot DSC-RX10, with 20.4-million-pixel, 1in CMOS sensor and Carl Zeiss 25-200mm f/2.8 lens, is put to the test.

AP 7 December

### Nikon D610

We test Nikon's upgrade of the D600 in the form of the 24.3-million-pixel D610 full-frame DSLR with an ISO range of 50-25,600.

AP 7 December

### Sony Alpha 7R

Richard Sibley finds out how the 36.4-million-pixel, Alpha 7R performs, the first in a new line of compact system cameras with full-frame sensors from Sony.

AP 14 December

### Nikon D5300

With its 24.2-million-pixel, APS-C-sized CMOS sensor and 39-point AF system, we find out how Nikon's latest enthusiast-level DSLR performs.

AP 14 December

### Testbench: Six of the best

We test six of the best single-strap mini ball heads and sockets available on the market today.

AP 14 December



# D5300

18-55mm



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# Pentax K-3

The 23.35-million-pixel sensor in the new **Pentax K-3** is just one of many reasons why this enthusiast DSLR may finally be the one to compete with Canon and Nikon

**Richard Sibley**  
Technical editor



**WITH** company takeovers, mergers and job losses, it is not surprising that the past few years have seen Pentax lose its way a little. In 2009, two years after the company was bought by Hoya, Jessops made the decision to stop selling Pentax cameras altogether. However, the company returned to Jessops' shelves some two years later, shortly before its purchase by Ricoh.

This takeover appears to have given Pentax a new lease of life. There are now five DSLRs in its line-up, including the new K-3, although it is a fair criticism to say that they are too alike, sharing the vast majority of their features.

However, the new K-3 breaks that mould. Rather than using a 16.2-million-pixel, APS-C-sized sensor, the new model steps forward with a 23.35-million-pixel, APS-C

sensor manufactured by Sony. This drags the K-3 back into the DSLR market with an APS-C sensor matching the resolution of its Nikon and Sony counterparts, all of which offer a slightly higher resolution than the equivalent Canon DSLR.

However, don't be fooled into thinking that the K-3 is all about megapixels. It is every bit the high-end enthusiast DSLR as its competitors, and in many ways even more so. It is a lot to ask of just one camera, but the K-3 looks as though it could be capable of taking on Nikon and Canon in this section of the DSLR market. At the very least, it would appear to be the DSLR Pentax users have been waiting for.

## FEATURES

The sensor in the new Pentax K-3 is a Sony-made, 23.35-million-pixel, APS-C-sized CMOS unit. This is presumably the same sensor that is used in the Sony NEX-7 and Alpha 77. With Pentax's previous K-5, K-30, K-5 II and K-5 IIs DSLRs all using a 16-million-pixel sensor, the 23.35-million-pixel resolution is a significant increase.

## AT A GLANCE

- 23.35-million-pixel, Sony-made CMOS sensor
- Unique anti-aliasing system
- 27-point AF (25 cross-type points)
- Fully weather-sealed, magnesium-alloy body
- Compatible with SD cards, Flucards and Eye-Fi cards
- ISO 100-51,200
- Street price £1,099 body only

Even better, Pentax has removed the optical low-pass (anti-aliasing) filter from in front of the sensor. This should allow the sensor to reach its full potential and resolve as much detail as possible, unhindered. For more on this, see *Features in use* on page 46.

Combined with the K-3's processing engine, the sensor can shoot at an equivalent sensitivity of ISO 100-51,200, with 14-bit raw capture and a very impressive 8.5fps shooting rate. As is standard for Pentax cameras, the K-3 can save raw files as either Pentax PEF or Adobe DNG files. Those who want to use their existing raw-conversion software, such as Adobe Camera Raw or Lightroom, without having to wait for the next upgrade, will really benefit from shoot in the universal DNG file format. In my opinion, DNG raw files are great and I wish more manufacturers gave the option of shooting in this universal format.

Another feature common to Pentax DSLRs is built-in sensor-shift stabilisation. This means that any lens mounted to the K-3 can be stabilised, regardless of age.

One new system installed in the K-3 is autofocus. This has been significantly upgraded and now features 27 AF points, 25 of which are cross-type. Although the number of AF points may pale a little in comparison to the 51-point system that Nikon has employed in



its cameras for several years now, 27 points should be more than enough for most photographers.

Although the K-3 doesn't have built-in Wi-Fi connectivity, it can use the new SD-compatible Pentax Flucards, which provide Wi-Fi connectivity. Unlike Eye-Fi cards, which only offer image transfer to a smart device, Flucards allow for full control of the camera's exposure settings and focusing, as well as a mirrored live view display to a smartphone or tablet.

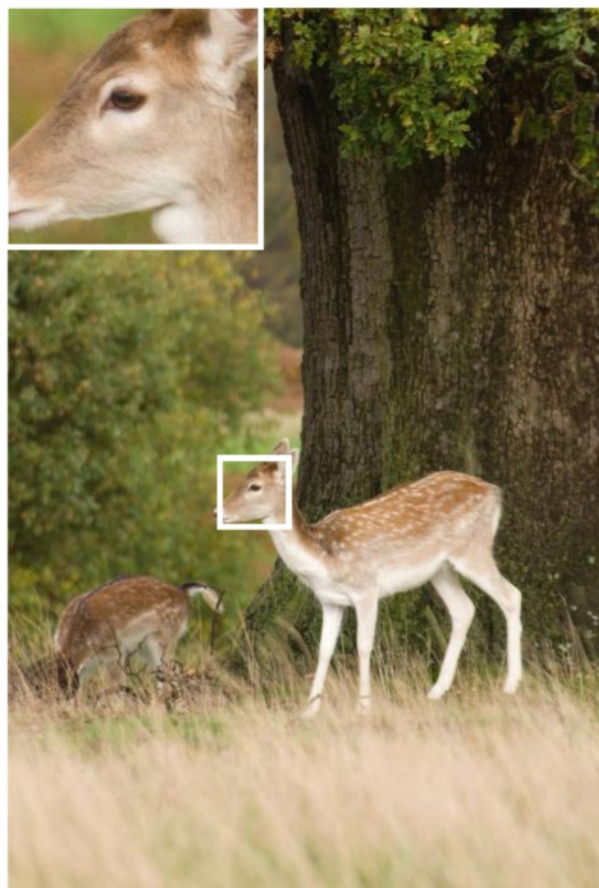
The K-3 is also compatible with standard Eye-Fi cards for those who just want to copy images via Wi-Fi. Getting images off the camera in a more conventional manner is made faster with the addition of a USB port on the side.

8/10

## BUILD AND HANDLING

One of the strong points of Pentax enthusiast-level DSLRs has always been the build of the body, and the K-3 is no exception. With a fully weather-sealed, magnesium-alloy body, the K-3 is a very robust camera, certainly capable of withstanding inclement or rough conditions. Much of the time spent testing the K-3 was in the wind and rain, and I didn't once feel that the camera would be compromised.

However, it isn't just the camera itself that needs to be weather-resistant; there are also the lens and accessories to consider. Thankfully, Pentax has a growing range of WR (weather-resistant) lenses. As a standard kit, the K-3 comes with the 18-55mm f/3.5-5.6 WR kit lens, so the



camera and lens are weatherproof straight out of the box. A weather-sealed battery grip and two weather-sealed flashguns are also available.

Making the K-3 even more attractive

to demanding photographers is the durability of the shutter, which has been tested up to 200,000 actuations. This will be particularly appealing to those photographers keen to take advantage of the K-3's ability to create time-lapse videos at a 4K video resolution.

As you'd expect, there is a good array of buttons and dials, and most of them are placed fairly logically. However, I was confused by the handling of the K-3 when the rear status screen was turned on.

The rear status display does not allow for the individual settings to be highlighted and then changed via the directional control. However, a number of times I instinctively went to use the directional control to move or change a setting on the rear display. In fact, all the settings on this screen are controlled via direct button presses. To change other settings, a press of the info button brings up an on-screen menu that reveals all the other key image settings. This can be changed via the directional button.

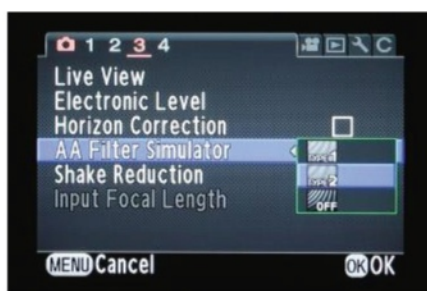
Resolving this was straightforward. I simply turned the rear status display off and used a completely blank rear screen, relying on the physical buttons and the camera's top LCD panel to know which settings I had the camera on. Of course, the quick menu is still available at the press of a button for changing image settings, but the camera handled far more intuitively with less information displayed.

As usual with Pentax, there is a wealth of custom options – 27 to be precise. These include a standard AF fine-tune feature, one-push exposure bracketing, and whether you want the exposure linked to

# FEATURES IN USE ANTI-ALIASING

**LIKE** many recent cameras, Pentax has opted to not use an anti-aliasing filter in the K-3. For those who have managed to miss the coverage of how these filters work, they are designed to minutely blur the light reaching the sensor to help reduce moiré patterning. The result is a slight blur in the final digital image. By not using this filter, images are crisper and resolve more detail, but they are also prone to suffering from more moiré patterning when photographing close-knit patterns, such as distant netting or brickwork, or more obviously patterned clothing.

To combat this, Pentax has come up with an ingenious solution. The same motors that move the sensor slightly when stabilising it are employed to shift the sensor the width of a pixel or two during an exposure. There are actually two settings in the K-3's menu controlling the anti-aliasing filter effect. The first of these moves the sensor back and forth along one axis, while the other moves the sensor in a more circular fashion. The second of these settings



produces a greater anti-aliasing effect, although obviously this reduces detail more.

As the anti-aliasing feature is applied electronically, via the sensor motors, it means that photographers have the advantage of choosing whether to employ the anti-aliasing feature depending on the subject they are photographing. For example, when shooting portraits or fashion images, you might want to apply the filter effect to prevent any moiré patterning emerging in fabrics; landscape

photographers, on the other hand, might leave it switched off to reveal every last detail in a scene.

To test the anti-aliasing filter effect, I photographed a pair of jeans turned inside out, as the fabric weave is usually ideal for demonstrating moiré patterning. Surprisingly, to create any moiré patterning, I had to stand around 4m away from the jeans and use an 18mm focal length. If I stood any closer, the high resolution of the camera meant that all the weave of the fabric was clearly visible with no artefacts.

Using the anti-aliasing filter effect did indeed remove the moiré patterning, although this was at the expense of detail. Given the resolution of the K-3, I would suggest that most photographers could quite happily leave the anti-aliasing feature turned off unless they are specifically aware of something in the scene that may cause moiré. For example, if you are photographing portraits or, say, fabrics with repetitive patterns (like those you might find in a Moroccan souk), then you would be wise to switch the anti-aliasing feature on.

the AF point in use. You really can make the K-3 behave as you want it to.

9/10

## AUTOFOCUS

The K-3 is equipped with a respectable 27-point AF system, and 25 of these are the more sensitive cross-type points. The number of AF points is reasonable, with all of them placed around the centre of the frame. Naturally, I used the camera with a few different lenses. Of these I found that the Pentax 40mm f/2.8 Limited lens was the fastest to focus. It was fairly snappy in single-shot spot AF mode. However, as we have seen, or should I say heard before, the AF is quite noisy with Pentax DSLRs, particularly when using the kit lens.

Although quite fast, the AF feels a little slower than it actually is due to the process being fairly audible. Although the action of focusing appears to happen in one motion, the noise emitted from the motors tells us that the lens seems to roughly focus and then fine-tune.

The 18-55mm f/3.5-5.6 kit lens isn't especially fast, but is a satisfactory accompaniment for those starting off with the camera, especially given that it is waterproof. Switching to the 60-250mm f/4 lens, the performance is again steady without being snappy. Photographing wildlife using continuous AF, the K-3 was able to keep up with trotting deer, although with a few shots where the focus was slightly off.

**Left: Shown at 100% at 300ppi, the pull-up shows the fine detail that the K-3 can capture, although at ISO 400 a little luminance noise is visible if you look very closely**

**Below left: This unedited JPEG image shows why landscape photographers will appreciate the way the K-3 renders green colours**

**Below right: The dynamic range of the camera is good with a fair amount of detail and, importantly, colour is recoverable from highlights and shadows. However, there is some noise as a result**

Perhaps the best summary of the AF system is that it isn't sleek. While in good light it finds focus quickly, it is not blazingly fast and in dim light it does slow down. Those wanting to shoot wildlife or fast-moving subjects will find the AF speed a little frustrating. While it is possible to get shots in focus, don't expect a high success rate.

7/10

## METERING

With an 86,000-pixel RGB metering sensor, you would expect the K-3 to get perfect exposures every time. However, as we have seen from other metering sensors, a high specification isn't everything. In fact, I noticed little difference between the metering system of the K-3 and other Pentax DSLRs I have tested and used over the years.

As with previous models, the K-3 has a tendency to underexpose, particularly in overcast light. I found myself having

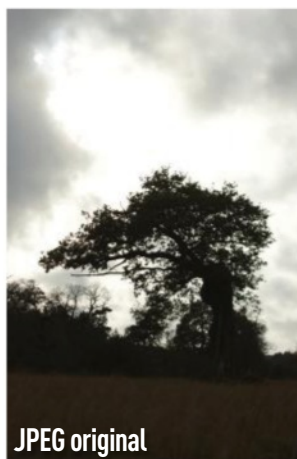
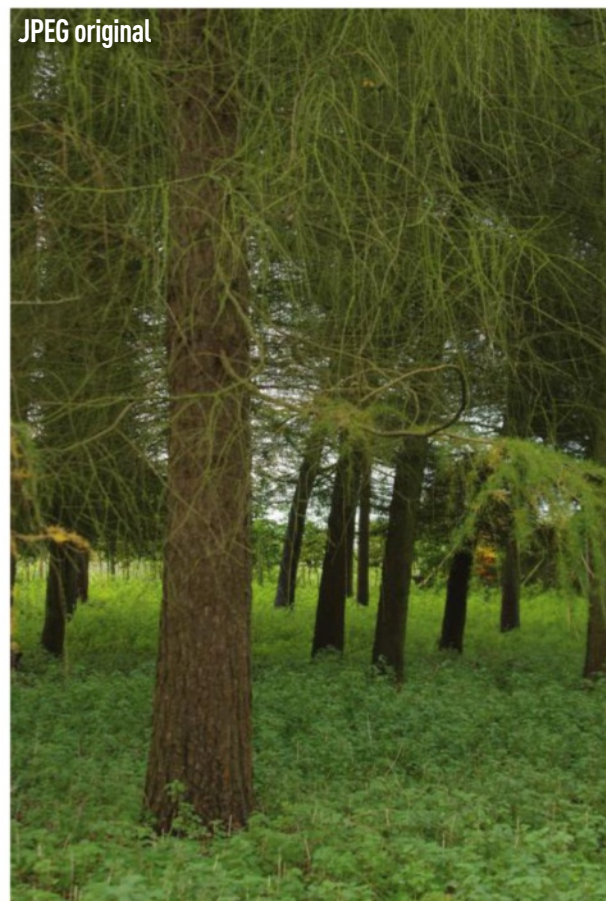
to add around 1-1.3EV to many exposures in dull light, while in good light a +0.3-1EV adjustment was needed. This did mean that I had a few issues with burnt-out highlight details.

Another positive of the K-3's metering system is its consistency. As I have commented before with other Pentax cameras, you quickly get a feeling for how the metering system is going to behave in certain conditions, and as no metering system is infallible, predictability is important. However, for very tricky scenes with a high-contrast range, spot and centreweighted metering, along with an AE-L button, are on hand to ensure very precise results.

8/10

## DYNAMIC RANGE

When we tested the Pentax K-3, we found it to have a dynamic range of 11.97EV. This is about on a par with the Sony cameras that





also use this sensor. With the metering tending to underexpose, highlight retention is not really an issue. However, this does mean that shadow areas tend to be darker than they should be. I found that I could increase the exposure of the DNG raw files in Adobe Camera Raw quite significantly, and what looked on screen like a dark expanse actually revealed a surprising amount of detail.

That said, at all but the very lowest sensitivities there is quite a lot of luminance noise in lightened shadow areas, although colour noise is not a real concern. Even the default Camera Raw colour noise-reduction setting managed to remove nearly all colour noise. Increase the sensitivity above ISO 400 and there is an increase in luminance noise in shadow areas, but it was only really noticeable when I was making adjustments greater than +1EV.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

You would expect a 23.35-million-pixel sensor with no anti-aliasing filter to produce fantastically detailed images, and the K-3 doesn't disappoint. The camera comes close to scoring a perfect 40 on our lens chart, which is something that, so far, only the Nikon D800/E and digital medium-format cameras have achieved. In fact, it is possible to make out all the individual lines at the end of the chart. However, there is moiré patterning and some slight, possibly consequent, artefacts, and that stops the K-3 producing a perfect result. As it stands, the K-3 falls just short, reaching 36 on the chart, rather than the perfect score of 40. That said, it is important to remember that this moiré patterning is visible from around 28 onwards, although this will, of course, only be an issue if you happen to photograph fine linear patterns – or indeed, test charts.

What really counts is the performance of the K-3 in the field. Here it is excellent at resolving all manner of fine details, which is particularly apparent when photographing landscape images. To make the most of the K-3's sensor you must shoot raw files: JPEG images don't resolve as much detail, only reaching around 32 on our test chart. Don't get me wrong, this is still a very impressive figure, but it is only really what you would expect of a camera of this resolution – as we have seen, by not having an anti-aliasing filter, the camera is capable of far more. It would appear that the JPEG images have some anti-moiré effect applied, as there is only the merest hint of it when shooting JPEGs.

In terms of noise, the K-3 starts to show some signs of luminance noise in the shadow areas at around ISO 400, which shouldn't be of any concern. At ISO 800, slight magenta/green colour noise can just be seen, although this is kept under control and it

# Facts & figures

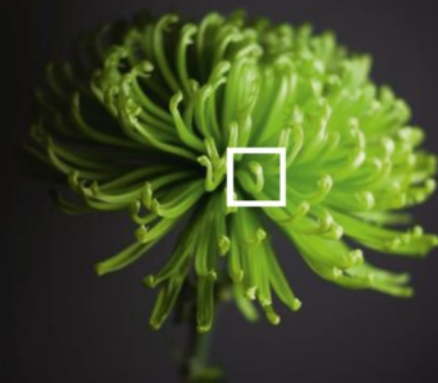
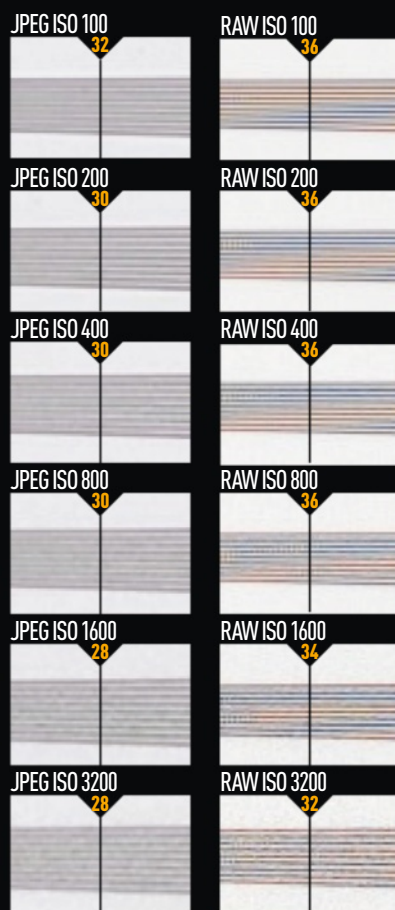


RRP	£1,099.99 body only
Sensor	23.35-million-pixel, APS-C-sized CMOS
Output size	6016 x 4000 pixels
File format	Raw (DNG or PEF) and JPEG
Compression	3-stage JPEG
Shutter type	Electronically controlled, vertical-run, focal-plane shutter
Shutter speeds	30-1/8000sec
Max flash sync	1/180sec
ISO	100-51,200
Exposure modes	Program, aperture priority, shutter priority, sensitivity priority, shutter and aperture priority, manual, auto, effects and scene modes
Metering system	86,000-pixel RGB matrix sensor – multi-segment, centreweighted and spot
Exposure comp	±5EV in 1/3EV steps
White balance	Auto, multi-auto2, 11 presets, plus 6 custom
White balance bracket	N/A
Drive mode	Approx 8.3fps (60 JPEG, 23 raw in continuous high mode)
LCD	3.2in, TFT LCD with 1.037 million dots
Viewfinder type	Pentaprism with 100% coverage and 0.95x magnification
Focusing modes	Auto, single, continuous, manual, spot select, expanded area and zone select
AF	SAFOX 11 TTL phase-matching – 27 points (25 cross-type focus points in the centre)
AF assist	Yes, built-in lamp
DoF preview	Yes
Hotshoe	Yes
Built-in flash	Yes – 13m @ ISO 100
Remote release	Optional cable release
Video	Full HD 1080p, 60i/50i/30p/25p/24p
Memory card	SD, SDHC, SDXC, Eye-Fi, Flucard
Power	Rechargeable Li-Ion battery D-LI90
Connectivity	USB 3.0 Hi-Speed
Weight	715g (body only)
Dimensions	100 x 131.5 x 77.5mm

**Ricoh Imaging UK Ltd**, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: [www.ricoh-imaging.co.uk](http://www.ricoh-imaging.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Shown here 100% at 300ppi, the level of detail that the K-3's 23.35-million-pixel sensor resolves can be clearly seen. Image shot at ISO 200



## FOCAL POINTS

### Mode dial lock

The mode dial can be locked in place to prevent it moving, or it can be left unlocked to allow quick adjustment

### Dual SD card slots

Under the panel at the side of the camera is a pair of SD card slots. This means that a Flucard, for Wi-Fi connectivity, can sit alongside a standard SD card for image storage



Camera shown actual size

### Weather seals

Sturdy rubber doors protect the sockets on the side of the camera from water and dust ingress

### Rear screen

The K-3 has a 3.2in, 1.037-million-dot screen that is also sealed to allow its use in the rain

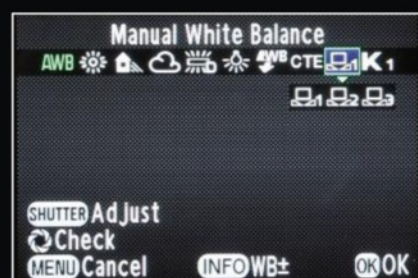
### AF point selection

This button allows the AF point to be switched by using the directional controls

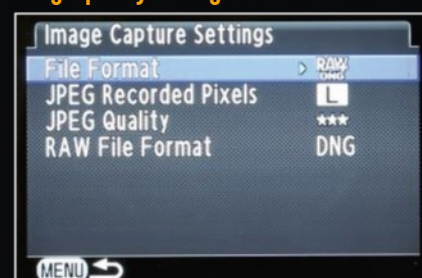
### Live view



### White balance menu



### Image quality settings







doesn't actually get any worse until ISO 12,800 is reached. At the two sensitivities above this, slight banding is also visible in shadow areas.

Overall, sticking to the ISO 100–800 sensitivity range and shooting raw files produces highly detailed images with very little noise, particularly if images are well exposed. At the lowest sensitivities, the K-3 produces some of the most detailed images we have seen from a DSLR.

28/30

#### WHITE BALANCE AND COLOUR

As well as the usual range of different white balance settings, the K-3 has a couple of interesting options tucked away in the custom menu. The first of these we have seen on other cameras: a choice of whether to keep tungsten light or produce a completely neutral tone when using the AWB lighting setting. The other option is one that allows each of the default white balance settings to work with a range of colour temperatures, rather than a single setting. For example, rather than have a single value for a tungsten setting, say 2,900K, the camera can work with a range of 2,700K–3,100K, which will allow for more precise correction. Obviously, the same principle will work for the daylight setting, which is most useful as the colour of daylight can change throughout the day.

Like the Pentax K-50 (which I tested in AP 24 August), the colours produced by the K-3 are great. There is a good selection of presets, with the black & white setting with red filter effect applied being a particular favourite. For those who like to experiment with colour settings, there is also a cross-process option, which can produce a variety of different effects. However, aside from the standard natural, portrait, landscape and vibrant settings, it is the bleach bypass filter effect that I enjoyed using the most.

When sticking to the standard settings, I found that the colours produced by the K-3

Once again, the colours produced by the K-3's sensor are excellent. This image was taken using the vibrant setting, which is perfect for rich autumn colours

looked very natural. Greens in particular look excellent, making the K-3 great for landscape photographers.

8/10

#### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Looking through the viewfinder is a real pleasure. It offers a 100% field of view and is as bright and as clear as I have tested on any APS-C-format DSLR. Manual focusing is possible, with a focus indicator on the viewfinder LCD panel reassuringly indicating when the camera also feels that the focus point (the last to be used) is in focus.

The 3.2in, 1.037-million-dot screen has no air between the LCD panel and the protective glass, so reflections are reduced and contrast increased. The result is that the screen is fine to use in all but the very brightest conditions. However, with a viewfinder and a top LCD panel, you don't need to use the rear screen too much except for reviewing images and occasionally changing settings. Live view is available and the dual-axis image-level indicators and live histogram will no doubt prove useful for landscape photographers. For those working on very exact images, there is also the option to slightly adjust the image composition by shifting the sensor slightly. This can be a real benefit for those shooting still life or macro images when working on a tripod, because without a micro-adjustment plate it can be difficult to make tiny, precise corrections.

The K-3's specification is also good for video enthusiasts, with it being able to capture full HD, 1920x1080-pixel video at a rate of 24fps, 25fps or 30fps. An external microphone socket, as well as a headphone socket for audio monitoring, is also available. **AP**

9/10

## Competition



Nikon D7100

TESTED AP 13 APRIL 2013



Canon EOS 70D

TESTED AP 28 SEPTEMBER 2013

**THE PENTAX** K-3 will no doubt find itself pitched against the Nikon D7100, which also features a 23.35-million-pixel APS-C sensor. However, you would expect the K-3's anti-aliasing filter to produce slightly more detailed images. The K-3 also has excellent weatherproofing and a magnesium-alloy body, compared to the polycarbonate body of the D7100. The new Nikon D5300 is aimed at the less-advanced photographer, but it does feature the 23.35-million-pixel sensor without the AA filter.

Further competition comes from the Canon EOS 70D. Its resolution is lower at 20.2 million pixels, although it does have fast phase-detection AF in live view. Those concerned about weatherproofing should also look at the 16.2-million-pixel, micro four thirds Olympus OM-D E-M5.

## Verdict

**BASED** on image quality alone, the Pentax K-3 is one of the best enthusiast DSLRs we have tested. Images are full of detail and there are more than enough colour settings to satisfy most photographers. The metering is a little on the dark side, although this does have the benefit of preserving highlights, and the AF could be faster. However, the camera handles well, once you have set it up according to how you wish to use it, and the weather-sealed body means you needn't fear the British winter weather. It is a little heavy though, particularly in a world where we are getting used to small and light compact system cameras.

Once again, Pentax has come up with a camera that photographers should really enjoy using. It is a pleasant experience, and there is something about the K-3 that feels more tactile than many other cameras.

Enthusiasts looking to break away from Nikon or Canon could do far worse than the K-3, although expect to have to put in a little more legwork to get the results you want.

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as an Enthusiast DSLR										
Rated Very good										
<b>85%</b>										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	9/10									



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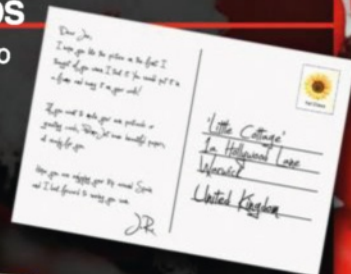
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# Epson Expression Photo XP-950

The Epson Expression Photo XP-950 is an A3 printer and scanner with Wi-Fi, in a body the size of an A4 printer. **Vincent Oliver** tests Epson's all-in-one

**WHILE** A3-sized printers are a great choice for owners of quality cameras, the reality is that many users don't produce large prints on a regular basis. So if you have a space restriction, yet want to produce great-looking photographs and the occasional A3 print, then look no further than the new Epson Expression Photo XP-950 all-in-one unit. The XP-950 is an A4 printer that also accommodates A3-sized photo media via a wide rear-feed speciality tray.

## FEATURES

The XP-950 measures 479(w)x356(d)x148(h)mm, which is no larger than most current A4 all-in-one printers. Features include a motorised control panel and output tray, an 8.8cm LCD touchscreen, a 4800dpi scanner, duplex printing, Epson Connect, automatic Wi-Fi set-up and Wi-Fi direct connectivity, a memory-card reader that supports most popular card types, PictBridge, and CD and DVD label printing. The XP-950 uses six of Epson's new Claria Photo HD dye-based colour inks.

## SETTING UP

Epson supplies a 'start here' sheet, which doesn't go into any great detail about setting up the printer or installing the ink cartridges. The sheet gives very basic information about how to load paper and use the control panel. However, once you insert the CD, a fully illustrated tutorial guides you through every step, including how to install the ink cartridges and connect to Wi-Fi, USB or Network. The Epson set-up tutorial is excellent, and probably one of the best I have seen in many years of reviewing printers.

The installation process takes you to the Epson website to download the latest drivers. You can then choose either a quick install or select the software that you want. This includes Epson Print CD/DVD, Epson Online Guides, Photo Printing Software and Abby FineReader Sprint (Optical Character Recognition software). The set-up process takes about 15mins.

The XP-950 uses six separate cartridges of cyan, magenta, yellow, black, light cyan

and light magenta inks. The cyan, magenta and yellow cartridges contain 4.6ml of ink, with the black, light cyan and light magenta containing 5.1ml. Inks are also available in an XL size, which contain 8.7ml or 9.8ml of ink.

The printer uses two paper cassettes – the small upper cassette holding up to 20 sheets of photo media (3.5x5in, 6x4in or 5x7in), while the lower cassette holds up to 80 sheets of A4 plain paper or 20 sheets of photo media. There are plenty of engraved marks on the tray for the various media sizes from 3.5x5in to A4 and letter size. There is a built-in tray extension for legal-size paper. Both trays are well built and have a robust feel to them, which is a marked improvement on previous Epson all-in-one units.

If you need to print a single photo on heavyweight media, you can use the rear media slot while keeping the main tray loaded with plain paper. A removable CD/DVD tray is stored in the base of the lower cassette tray.

## PRINTING

Before printing begins, the motorised control panel lifts and the output tray extends automatically. However, this automation doesn't extend to retracting the tray and lowering the control panel, as you have to do this manually.

For the first test print we put our *Amateur Photographer* test chart on an SD memory card and let the printer do a direct print using Epson Premium Glossy Photo Paper set to Best quality setting. This took 2mins 45secs. The print quality is excellent, with slightly oversaturated colours, but within an acceptable tolerance. The image is enlarged by about 5%, which takes away some of the image sharpness

## AT A GLANCE

- A3 printer
- 6-ink Claria Photo HD dye-based ink system
- 479 x 356 x 148mm size
- Street price around £299





that can be seen in the thread on the cotton reels. The print has a slight overall magenta cast, which disappears after a couple of minutes once the print has fully dried.

Sending the file from Photoshop using the same settings, the A4 print took 1min 15secs and has a slightly deeper colour saturation overall. The portrait shows good skin tones, although it is darker than I would have liked. The gradient ramps display very smooth transitions from white to solid colour, which is due to Epson's Micro Piezo print heads with their 1.5pl variable droplet size. Epson claims the colours will last for up to 300 years when printed on its own branded media and stored in a photo album.

The unique feature of the XP-950 is in its ability to print A3-sized prints (but not A3+). The large-sized paper is loaded into the rear speciality media slot. A flap at the back conceals this, and once opened a robust

**Above left: Glossy black & white print made on Epson Premium Glossy Photo media. A slight magenta cast is present. Print scanned on the XP-950**

**Above right: Black & white print made on Epson Matte Heavyweight media. A slight magenta cast is present and the print has a softer look than the Glossy media. Print scanned on the XP-950**

two-stage telescopic media support can be pulled out. The XP-950 differs from most other printers in that you send the print job to the printer and then wait for the LCD screen to instruct you to load the media. Once loaded, you press the touchscreen to start the printing.

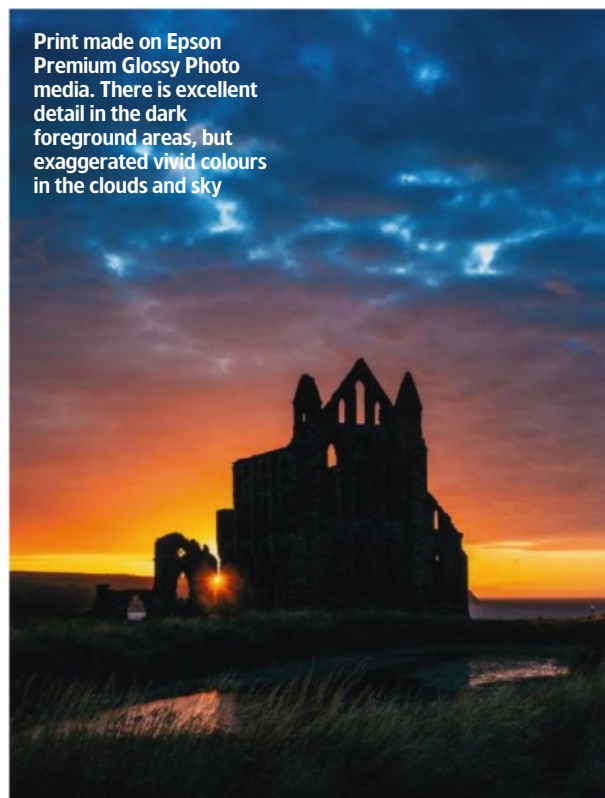
The printer operation is very quiet. Producing an A3 print takes 3mins 5secs, and you can select Borders or Borderless printing for all media sizes. Apart from printing on A3 media, the rear speciality media feed can be used for single photos or heavier-weight A4 media. The rear feed takes media through at a slight angle, and although not technically a straight paper path, it will accommodate much thicker paper than the lower tray's U-bend feed.

Black & white/greyscale printing is excellent considering this printer doesn't have a dedicated set of grey inks. Greys are made up from a mixture of black and coloured inks, and with a good profile you should get a neutral grey. Many printers fail to produce acceptable greyscale prints as they often have a magenta or cyan cast that is noticeable in the lighter grey areas. Using

the XP-950 with Epson Premium Glossy Photo Paper, the greys have a slight overall magenta cast, which is neutralised once the print has fully dried. The glossy media displays a broad dynamic range from deep solid blacks that still contain detail through to near white containing subtle details. Epson Matte Paper Heavyweight also produces a near-perfect greyscale print. The matt media was a bit softer with the darker areas, and while detail was still present the blacks don't have the same punch. Matt media with this printer would be a good choice for portraiture and soft landscape photographs.

The XP-950 includes a CD/DVD label-printing facility. The CD/DVD tray is stored under the main media tray and slots in above the output tray. Epson includes an application called Epson Print CD that contains images and templates for creating effective labels. Label printing is a useful addition for photographers producing CD/DVDs for weddings or other social events, and inkjet compatible CDs and DVDs must be used for this.

The printer can be set to sleep mode after 3mins, 5mins, 10mins or 15mins of



**Print made on Epson Premium Glossy Photo media. There is excellent detail in the dark foreground areas, but exaggerated vivid colours in the clouds and sky**



**Test file printed directly from a memory card. A 5% magnification was applied by the printer, which has caused a slight loss of detail**



**File sent from Photoshop at 100%**



# Facts & figures



RRP	£349.99
Max print size	A3
Resolution	45760 x 1440dpi
Min droplet size	1.5pl
Print head	Epson Micro Piezo
Ink system	Six Epson Clark Photo HD ink (light magenta, magenta, yellow, light cyan, cyan, black)
Ink price	£8.99 per ink (£13.99 XL) or £49.99 for a set of six (£74.99 XL)
Connectivity	USB 2.0, Wi-Fi, Ethernet
Scanner resolution	4800 x 4800ppi
Dimensions	479 x 356 x 148mm
Weight	Approx 8.8kg

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inactivity, or power off after 30mins, 1hr, 2hrs, 4hrs, 8hrs or 12hrs, which is handy if you are concerned about the rising cost of power. For remote printing, you should ensure the power option is set to off to prevent the printer from shutting down.

## SCANNER

The built-in flatbed scanner has a resolution of 4800ppi, which is perhaps overkill for document and photo scanning. Normally, I would expect to find this resolution on a

**Below: The AP test file displays excellent detail throughout. A slight magenta cast is present in the black & white element. Print made on Epson Premium Glossy Photo media**



**Print made on Epson Premium Glossy Photo media. There is excellent detail in the dark foreground foliage and good greens, although a slight magenta bias can be seen in the house**

## Epson Premium Glossy Photo media



**Above: An overall magenta cast can be seen, especially in skin tones, but detail in the dark areas is excellent**

film scanner, and it's a pity there isn't a film-scanning facility on this unit. The scanner lid has rear-extendable hinges that enable it to be raised for scanning thicker materials, such as books. This all-in-one printer uses the same scanning software that is found on Epson's dedicated flatbed scanners, and the modes include Full Auto, Home, Office and Professional. The modes cater for every level of user, with the Professional mode giving the greatest control on settings for photographs. The scan speed is exceptionally fast and the quality of our scanned test photo is excellent. There is good tonal rendition throughout the scan with plenty of detail in all areas.

The XP-950 can be used as a standalone photocopy unit, without connection to a PC. This is convenient for quick copy jobs. Scans can be saved directly to a memory card, sent to a PC or printed. **AP**

# Verdict

**WITH** the market awash with printers and all-in-one units at every price point, it is difficult to decide which is the best model for your needs. The Epson Expression Photo XP-950 stands out from other printers as it is a well-constructed multifunctional unit that satisfies the needs for both the casual user and the dedicated photographer who wants to produce exhibition-quality prints. The XP-950 performed very well throughout our test and produced high-quality photos time after time. Epson has produced an all-in-one unit worthy of serious consideration for photographers.

**Amateur Photographer**  
**93%**

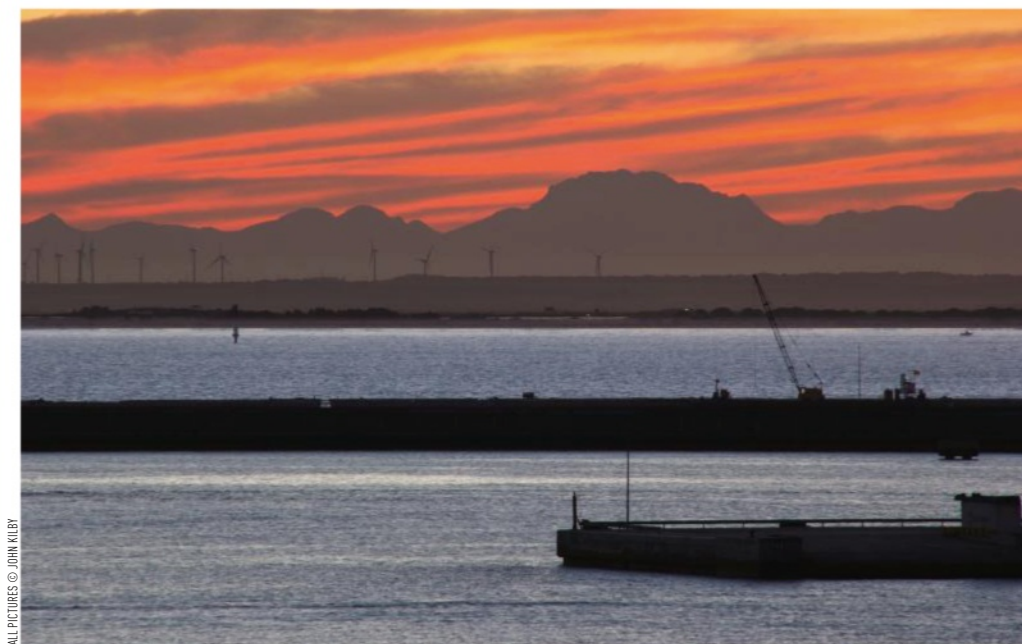
	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	27/30									
BUILD	20/20									
HANDLING	16/20									
PERFORMANCE	30/30									



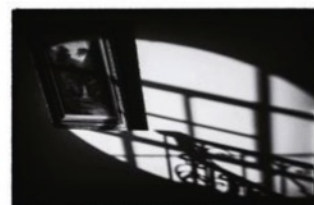
Printer: EPSON XP-950  
Ink: EPSON Claria Photo HD  
Media: Epson Premium Glossy Photo

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# Star student



**John Kilby**

**Enrolled on** Diploma  
in Digital Photography

**Age** 56

**Occupation** Chartered  
accountant

**Equipment** Canon EOS  
5D Mark III with Canon  
24-105mm lens

**Q When did you become interested in photography?**

**A** I have been interested in photography for as long as I can remember. My parents had a Kodak Brownie and I was fascinated by the magical process by which images could be produced out of a little box. Later, we had a Polaroid instant camera and I was entranced by seeing the images being created in front of my eyes. My mother had some old cinema annuals and I loved the Hollywood-style portraits, with all their mysterious shadows and glamour.

**Q What are you hoping to achieve with your photography?**

**A** I am hoping to be able to create images that are good enough to appreciate as works of art.

**Q What do you enjoy most about photography?**

**A** I enjoy the creative challenge of producing a beautiful or striking image. I also enjoy researching

the scientific principles underpinning photograph, such as learning about the properties of light. I enjoy using computers and software, so for me photography is the perfect mix of art, science and technique. Just printing images is a combination of artistic taste and mastery of technical principles.

**Q Where is the most enjoyable location to take photographs?**

**A** I like the Southwark and Borough areas of London. Some of the streets go back to Dickensian times and beyond, and then you have the new buildings such as the Shard, so there are many opportunities for juxtaposing the old and the new in interesting ways. There also lots of forgotten old streets and little parks that time seems to have passed by. Also, the area is great for street photography.

**Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?**

**A** I was tired of just taking snapshots of the family and wanted to create something more interesting and satisfying, so the SPI course seemed an ideal way of helping me achieve this goal, particularly as my wife generously gave me a new camera for Christmas. I am almost a year into the course and I have thoroughly enjoyed it. It is a good mix of the technical and the artistic – the lessons are cleverly designed to teach not just technique, but also how to use technique to produce interesting pictures. The SPI team is very helpful and encouraging. The quality of my photographs has improved dramatically over the course of the year.

**WE SAY** John's enthusiasm is refreshing. He clearly has a passion for photography and that's conveyed in his submissions. John's range is very broad, making his work inspiring and a pleasure to look at. We're very pleased with his progress so far. Keep it up, John!

# Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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# Voigtländer Superb

**Ivor Matanle** traces the history of a TLR that looked down on its subjects

**THE STORY** goes that, during the First World War, a bright young designer and engineer called Reinhold Heidecke realised, while in a trench, that the best way to photograph a battlefield was to hold a twin-lens reflex upside down above the parapet. He did not have such a camera. At the time, very few people in the world did, since only two or three British and French companies had made TLRs using plates between 1880 and about 1910. The story is probably apocryphal, and anyway, if he had been able to try out the idea, he may not still have had his arms for his post-war achievements.

After the war, while working for Voigtländer in Braunschweig, Germany, Heidecke and a colleague, Paul Francke, suggested to the management that the company should produce and market a rollfilm twin-lens reflex. Voigtländer, which was successful with at least one SLR, the VP Bijou plate camera of 1907/8 (marketed in Germany as the Miniatur-Reflex-Kamera), had never ventured into twin-lens reflexes, and conservative thinking prevailed. The



## Superb duo

The Type 2 with 75mm f/3.5 Heliar (left) and a Type 1 'ears' camera with 75mm f/3.5 Skopar and a cable release fitted to the shutter (right)

management said no, the two engineers left, and in 1920 established what grew into one of the great 20th century camera manufacturers – Francke and Heidecke. From 1929, the company made the Rolleiflex and, from 1933, the Rolleicord.

So far as I am aware, it is not on record exactly why Voigtländer reacted so quickly to the success of the Rolleiflex, but the firm was remarkably quick off the mark if the design of a camera as complex and original as the Superb began after the Rolleiflex had appeared. Probably an existing design programme in the mid-1920s changed course after the detail of Francke and Heidecke patents became known. Although we now know that the fundamentals of the Rolleiflex Automat design of the late 1930s became the

basis of nearly every rollfilm TLR that followed, the designers at Voigtländer in the mid to late 1920s had nothing to copy. Their design was original, and if their first design had included any patent-infringing details these would have been the subject of changes made long before the launch of the Voigtländer Superb in 1933. For this was a design as unlike a Rolleiflex as it could get. It had two lenses and a Compur shutter at the front, a focusing screen at the top and a film in the back, but there the similarities ended.

## WHAT WAS DIFFERENT?

Like the original Rolleiflex, the Voigtländer Superb was originally designed to shoot six images, approximately 6x6cm, on 117 film. By the time the 1933 version of the camera was marketed, it had two red windows in the back of the camera, one for 117 and the other, on the right-hand side and with a pan film protection cover, for 12 exposures on 120 film.

## HOW MUCH DO THEY COST?

With a 75mm f/3.5 Skopar lens, completed eBay sales of Superbs are in the region of £125-£150. The rarer cameras with a 75mm f/3.5 Heliar lens are selling for £350-£500.



## Loading

A Type 2 Superb, with both doors open and the wind lever partly extended





The Superb, throughout its lifespan of 1933–1939, transported the film horizontally (right to left) and had two rear doors that opened horizontally, rather than vertically, as is the case with Rolleis and virtually all other rollfilm TLRs. The major exception, introduced in 1934, was the Zeiss Ikon 'Coffee can' Ikoflex, whose film transport also operated horizontally.

The Superb had leverwind, with a horizontally moving lever on the left side of the camera as the photographer held it. Rolleiflexes did not acquire leverwind until the Standard Leverwind (or Old Standard) of 1935–36. Six full movements of the lever were necessary to transport one frame.

Unlike the Rolleiflex, both of whose matched lenses were on a front panel that moved in and out in response to a focusing knob, the Superb's lower (taking) lens and Compur shutter were in a helical focusing mount operated by a lever at 6 o'clock to the lens. This was coupled by gearing to the upper (viewing) lens and to the unique parallax correction system that Voigtländer devised. When the camera is focused, the taking lens moves in and out without rotating, while the viewing lens rotates.

## EXTRAORDINARY PARALLAX CORRECTION

To correct for parallax, which on other types of TLR was done manually by utilising rudimentary engravings on the focusing screen or by physically moving the camera upwards on the tripod by the distance between the centres of the two lenses, Voigtländer invented a mechanical means of tilting the mirror assembly and upper lens appropriately for the distance to which the lower lens was focused. At closest focus, this produced the odd effect of the lens literally 'looking down' at the subject.

Precise automatic parallax correction is very useful, as anyone who has used a TLR with a non-interchangeable lens for portraiture will know. For close-up work, too, it is vastly superior to other methods,

**1916**

Reinhold Heidecke reputedly had a bright idea in a First World War trench

**1920**

Having had their rollfilm TLR rejected by Voigtländer, Paul Francke and Reinhold Heidecke founded what became Rollei

**1929**

Original Rolleiflex appears

**1933**

Voigtländer announces first Type 'ears' Superb

**1934**

Second Type Superb with Heliar lens option available

**1939**

Superb production ends

**1951/52**

Last US stocks of Superbs remaindered/closed out in USA



## Back views

The Type 2 Superb (left) has only one red window, for 120 film, on the lower right-hand side, whereas the Type 1 camera (right) has two, the window for 117 film being in the middle of the lower half of the camera back

a Superb user needing only three sets of matched plain close-up lenses – 1, 2 and 3 dioptre – for complete close-up capability. There was no need for an expensive prismatic lens for the viewing lens.

There was even variable parallax compensation built into the sports finder of Type 2 Superbs. The eyepiece of the frame finder in the reflex hood had a sliding adjuster, set against a distance scale, to achieve parallax correction.

Yet more Voigtländer originality becomes apparent when you look at the shutter-speed dial of a Superb. The shutter is a normal rim-set Compur of its period, with

speeds from 1–1/250sec plus B and T (time). The oddity is that the figures are engraved reversed left to right. Just above the shutter-speed dial should be mounted (it is frequently missing) a small prism. This reverses the image of the shutter speeds, when viewed from above, as would be the case when focusing and viewing the screen. As far as I know, no other manufacturer, and no other camera, has had this feature.

## THE SEQUENCE OF EVENTS

Voigtländer was undisputedly the oldest camera manufacturer in the world. The standard of its engineering and optical



## Type 2 Superb

This close-up of the lens and shutter-unit assembly shows the 75mm f/3.5 Heliar lens and the focusing lever at 4 o'clock. Note the laterally reversed shutter-speed engraving and the viewing prism at 3 o'clock



## Left-hand side

The prism for viewing the correctly orientated shutter speeds is just below the shutter-cocking lever on this Type 2 camera. Note the focusing scale around the mount of the viewing lens



quality was outstanding. Yet it did have its funny ways, and its engineering was nearly always superior to its marketing. One has only to try to use the 6x9cm (8-on-120) Voigtländer Prominent folding rangefinder camera, also launched in 1933, to realise that Zeiss Ikon was better at some things.

The Superb, however, was genuinely superb. The fact that it never captured the professional market, and that fewer than 30,000 of all versions were ever built, was the result of the Rolleiflex having made such an early impact on the market and defining what a twin-lens reflex should look like, even before the Superb was launched.

The first version (see left) and known to collectors as a Type 1 Superb, had large strap lugs that looked like ears, and two red windows in the back. It had no sports finder in the viewing hood, and all examples carried the 75mm f/3.5 Skopar lens.

The year of manufacture of all Superbs can be established by checking the one-letter prefix to the serial number on the inside of the front leaf of the folding reflex viewfinder. Although experts have calculated that some date letters must include some production of an adjacent year, it is normally accepted that the sequence is: E = 1933, F = 1934, G = 1935, H = 1936, J = 1937, K = 1938 and no prefix = 1939.

The 'ears' Superb here has the serial number E 237136, and is a 1933 camera, although it was probably manufactured during 1932. The later Superb with Heliar lens, referred to as a Type 2, is 55240, with no prefix and is a 1939 camera. This camera has the later form of rectangular strap lug, used from the second series (1934) of Type 1 onwards. There were no other external changes to the Superb

## WATCH OUT FOR

Complexity tends to bring problems as cameras age. Ed Trzoska (tel: 0116 2674 247 or email e.trzoska@ntlworld.com) is a classic-camera repairer with a speciality in Voigtländer. He tells me that the Superb is very reliable in most respects, if properly lubricated and maintained, but that there are three recurring problems. One is that the tilting focusing assembly that corrects for parallax can stiffen because of lack of lubrication. Similarly, the focusing helicoid becomes difficult to move, again for the same reason. The third is that the mirror can become dull and corroded. These problems can all be fixed, but the parallax-correction mechanism, particularly, requires tricky dismantling and reassembly. The exposure counter can tend to seize, so it pays to put a film through a Superb to check this before you buy.



### Side views

With both Superb Types focused on a close subject, the effect of the parallax-correction mechanism is clear – both viewing lenses are 'looking down'. The geared coupling is clear

during its almost seven years in the market.

### THE LENSES

Type 1 Superbs were available only with the 75mm f/3.5 Skopar, a four-element modified Cooke triplet of fine performance. From 1934, Type 2 cameras were available with either the four-element Skopar or a top-of-the-range five-element 75mm f/3.5 Heliar. The Heliar was proved – by AP and others at various times in scientific tests – to be superior to the Skopar. On the other hand, many experienced and well-qualified photographers have averred that they cannot tell the difference between the lenses in practice. I think this simply proves what a fine lens the Skopar is.

### ACCESSORIES

The filter mount of the Superb, regardless of lens, is 27mm screw. During the 1930s, Voigtländer supplied yellow filters and close-up lenses to fit the Superb, but as far as I have been able to ascertain, no lens hood or other accessories. **AP**



### Type 1 Superb

A close-up of the defining 'ears' strap lug

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Thanks to Vic Rumak for the loan of the 'ears' camera and help with photography, John Kirkham for assistance with photography and Don Baldwin for photographing his Superb with f/3.5 Heliar

## YOU MAY ALSO LIKE



An early Rolleiflex – perhaps a 1936 Standard Leverwind with f/3.8 Tessar

### Type 2 focusing hood

This is configured as a direct-vision sports finder, with the eyepiece in the rear flap of the hood. The wind lever is in the 'rest' position

This week marks the end of Ivor's current *Icons of Photography* series on classic cameras, and I would like to thank him very much indeed for all the brilliantly researched and written articles he has contributed since the series started. Although this series has finished, Ivor will remain a feature of AP in the coming year, but for now on a less regular basis. Next month we will introduce a new series on second-hand cameras and lenses, in which we will concentrate more on products to use alongside or as an alternative to your current equipment  
– Damien Demolder, Editor





# amateur Photographer

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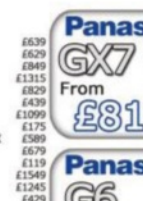
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f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

**Our Price £189.00**

See website for full details  
 Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 120-300mm**  
f/2.8 DG OS HSM | S



Available in Canon, Nikon, & Sigma fits

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f/5.0-6.3 APO DG OS HSM



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Update lens firmware



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46.0 MEGA PIXELS  
3.0" Screen  
MAG ALLOY BODY  
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**Body Only**

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7 FPS  
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**DP3 Merrill**

**+ Lens Hood**

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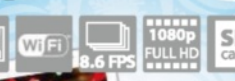
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20.3 MEGA PIXELS  
3.3" Screen  
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1080p FULL HD  
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**£1,299.00**

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**Samsung GALAXY NX**  
+ 18-55mm



20.3 MEGA PIXELS  
Wi-Fi  
FREE Lightroom 5

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Our Price

**K-3**



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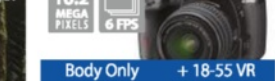
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**+ 18-55 VR**

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**£319.00**

Our Price

**Pentax K-50**



16.2 MEGA PIXELS  
6 FPS

**Body Only**

**+ 18-55 VR**

**£319.00**

**£349.00**

Add a Pentax O-RC1 remote control for only £23 with the Pentax K-500

**£319.00**

Our Price

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D7000 + 18-105mm VR + 70-300mm **£1079 Inc Cashback\***  
Price you pay today **£1149**

CUSTOMER REVIEW: D7000 Body  
★★★★★ 'great all round camera'  
Totally - Nottinghamshire



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D7100 Body **£739 Inc Cashback\***  
Price you pay today **£839**  
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Sammydo - Ulster



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D800 Body **£1802 Inc Cashback\***  
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**NEW! A7R Body £1699**  
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NEX-6 + 16-50mm PZ **£587**  
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**NEW! GX7 Body £749**

**NEW! GX7 + 14-42mm £849**  
**NEW! GX7 + 20mm £949**  
GX1 + 14-42mm PZ **£329**  
RRP £749.99  
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OM-D E-M1 + 12-50mm **£1499**  
OM-D E-M1 + 12-40mm **£1949**  
OM-D E-M5 Body **£795**  
OM-D E-M5 + 12-50mm **£949**  
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E-P5 + 14-42mm **£999**  
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**NEW! K-3 From £1099**

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K-5 II + 18-55mm WR **£719**  
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K-5 IIs Body **£799**  
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X-Pro1 Body **£909**  
X-E1 Body **£599**  
X-E1 + 18-55mm **£889**  
RECOMMENDED X-MOUNT LENSES:  
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Fujinon 18mm f2.0 R **£429**  
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Fujinon 60mm f2.4 R **£465**  
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20.2 megapixels  
7.0 fps  
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**NEW! 70D** From **£999**

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1080p movie mode

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**100D** From **£419**

**100D Body** £379 Inc Cashback\*  
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Price you pay today **£519**

**100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM** £609 Inc Cashback\*  
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1080p movie mode

**£50 CASHBACK\***

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**700D Body** £435 Inc Cashback\*  
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12.0 fps  
Full Frame CMOS sensor

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**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
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Sneppfish - Oxford

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
"...bought this as an upgrade to the 5D Mk2 and have never looked back!"  
Dave - Cornwall

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
"...The full frame sensor is superb!"  
Sander Cath - Luton

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

**7D Body** **£1029**

**7D + 18-135mm f3.5-5.6 IS** £1259  
**7D + 15-85mm f3.5-5.6 IS USM** £1479  
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**Canon EOS 6D**

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D** From **£1475**

**6D Body** £1475  
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Full Frame CMOS sensor

**5D Mark III** From **£2329**

**5D Mark III Body** £2329  
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Zeta - Ireland

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• 9.4cm Min Height

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• 9cm Min Height

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**GIOTTO**

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• 171cm Max Height  
• 19cm Min Height  
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**YTL9383 Aluminium** .....£115  
**YTL8353 Carbon Fibre** .....£219  
**YTL8354 Carbon Fibre** .....£219  
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MT-24EX £749.99

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FL-600R £299

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**Nissin Flashguns:** MG8000 £399  
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TS-E 90mm f2.8	£1129
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EF 135mm f2.0 L USM	£919
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EF 200mm f2.8 L IS USM II	£649
EF 300mm f2.8 L IS USM II	£5339
EF 300mm f4.0 L IS USM	£1139
EF 400mm f5.6 L IS USM	£1129
EF 500mm f1.4 L IS USM II	£7765
EF 8-15mm f4.0 L USM Fisheye	£1099
EF-S 10-22mm f3.5-4.5 USM	£499
EF-S 15-85mm f3.5-5.6 IS USM	£598
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EF-S 17-55mm f2.8 IS USM	£649
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EF 70-200mm f2.8 L IS USM II	£1985
EF 70-200mm f4.0 L IS USM	£539
EF 70-200mm f4.0 L IS USM	£992
EF 70-300mm f4.0-5.6 IS USM	

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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
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T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
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T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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32GB 120MB/s	£384.30	£109.99

**Compact Flash: 1000X**

16GB 150MB/s	£374.30	£99.99
32GB 150MB/s	£569.36	£189.99

**SDHC Class 10: 400X**

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£248.54	£39.99

## DELKIN DEVICES

**Compact Flash: 500X**

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

**Compact Flash: 1000X**

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

## BATTERIES & CHARGERS

**Standard Rechargeables**

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, iPhones and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

**Dedicated Charger**

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

**Coin Cells, etc**

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

**Ultimate Lithium**

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH** for Canon **£9.99**  
**NB-3L** for Canon **£9.99**  
**NB-4L** for Canon **£9.99**  
**NB-5L** for Canon **£9.99**  
**NB-6L** for Canon **£9.99**  
**NB-7L** for Canon **£12.99**  
**NB-8L** for Canon **£9.99**  
**NB-9L** for Canon **£9.99**  
**NB-10L** for Canon **£12.99**  
**BP-511** for Canon **£12.99**  
**LP-E5** for Canon **£12.99**  
**LP-E6** for Canon **£29.99**  
**LP-E8** for Canon **£15.99**  
**LP-E10** for Canon **£12.99**  
**NP40** for Fuji **£9.99**  
**NP45** for Fuji **£9.99**  
**NP50** for Fuji **£9.99**  
**NP95** for Fuji **£9.99**  
**NP140** for Fuji **£12.99**  
**NP150** for Fuji **£19.99**  
**NP400** for Minolta **£12.99**  
**EN-EL1** for Nikon **£9.99**  
**EN-EL3/3A** for Nikon **£9.99**  
**EN-EL3E** for Nikon **£14.99**  
**EN-EL5** for Nikon **£9.99**  
**EN-EL9** for Nikon **£12.99**  
**EN-EL10** for Nikon **£9.99**  
**EN-EL11** for Nikon **£9.99**  
**EN-EL12** for Nikon **£9.99**  
**EN-EL14** for Nikon **£19.99**  
**EN-EL15** for Nikon **£24.99**  
**EN-EL19** for Nikon **£12.99**  
**EN-EL20** for Nikon **£14.99**  
**LI10B/12B** for Olympus **£9.99**  
**LI40B/42B** for Olympus **£9.99**  
**LI50B** for Olympus **£9.99**  
**BLM-1** for Olympus **£12.99**  
**BLS-1** for Olympus **£12.99**  
**CGA-S005** for Panasonic **£9.99**  
**CGR-S006** for Panasonic **£9.99**  
**CGA-S007** for Panasonic **£9.99**  
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**DMW-BCJ13** for Panasonic **£19.99**  
**DMW-BCK7** for Panasonic **£19.99**  
**DMW-BLB13** for Panasonic **£19.99**  
**DMW-BLE9** for Panasonic **£14.99**  
**DMW-BMB9** for Panasonic **£24.99**  
**D-Li50** for Pentax **£12.99**  
**D-Li90** for Pentax **£12.99**  
**D-Li109** for Pentax **£12.99**  
**SLM-1137D** for Samsung **£9.99**  
**SLM-1674** for Samsung **£12.99**  
**BG-1** for Sony **£19.99**  
**NP-FM500H** for Sony **£19.99**  
**NP-FH50** for Sony **£19.99**  
**NP-FW50** for Sony **£24.99**

**Many more batteries in stock!**

**Battery Grips**

A range of professional battery grips for Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII	£99.99
For Canon 5DMkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£69.99
For Canon 450/500D	£99.99
For Canon 550D	£99.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

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## SQUARE FILTERS

### KOOD

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Holders**

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

**P-Type Filter Wallet**

A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**

**P-Type Six-Piece Neutral Density Filter Kit**

**£49.99**  
**£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.

#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

**Light Craft Workshop Filters**

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

**FaderND MkII (2-8 stop)**

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

**ND500MC (fixed 9 stop)**

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

## STEPPING RINGS

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

## MACRO PHOTOGRAPHY

### Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

### Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

### T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

### Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

**Extension Bellows**

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit. **£49.99**

**Right Angle Viewfinders**

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.



# cameraWORLD

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f/2.8 Di VC USD  
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TAMRON 90mm  
f/2.8 Di II MACRO  
RRP £480 **SAVE £107 £373**

**SAVE**  
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TAMRON 60mm  
f/2 Di II LD IF MACRO  
RRP £499 **SAVE £140 £359**

**SAVE**  
**£31**



TAMRON 180mm  
f/3.5 Di LD IF MACRO SP  
RRP £729 **SAVE £31 £698**

**SAVE**  
**£141**



TAMRON 18-200mm  
f/3.5-6.3 XR Di II  
RRP £260 **SAVE £141 £139**

**SAVE**  
**£130**



TAMRON 10-24mm  
f/3.5-4.5 Di II LD APSH. IF  
RRP £499 **SAVE £130 £369**

**SAVE**  
**£315**



**TAMRON**  
**18-270mm**  
f/3.5-6.3 Di II VC PZD  
RRP £664 **SAVE £320**  
**£344**

**SAVE**  
**£170**



TAMRON 17-50mm  
f/2.8 XR Di II VC LD ASPH  
RRP £529 **SAVE £170 £359**

**SAVE**  
**£150**



TAMRON 24-70mm  
f/2.8 Di II VC PZD  
RRP £999 **SAVE £150 £849**

**SAVE**  
**£160**



TAMRON 70-300mm  
f/3.5-6.3 Di VC USD  
RRP £449 **SAVE £160 £289**

**SAVE**  
**£137**



TAMRON 70-200mm  
f/2.8 Di VC USD  
RRP £1236 **SAVE £137 £1099**

### ULTIMATE TRAVEL TRIPODS

**VELBON ULTREK UT-43D & BALL HEAD**  
RRP £179 **SAVE £59 £120** CAMERAWORLD EXCLUSIVE  
FOR CSC & SMALL DSLR

**VELBON ULTREK UT-53D & BALL HEAD**  
RRP £199 **SAVE £59 £140**  
FOR ENTHUSIAST DSLR

**VELBON ULTREK UT-63D & BALL HEAD**  
RRP £239 **SAVE £69 £170**  
FOR PRO DSLR

**VELBON ULTREK UT-45L & PAN HEAD**  
RRP £199 **SAVE £59 £140** CAMERAWORLD EXCLUSIVE  
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#### INCLUDES

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- Flash output: 200 Ws
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Either give us a call or drop us an email at [sales@cameraworld.co.uk](mailto:sales@cameraworld.co.uk) and we'll quote you for your equipment.

## 2. GET COLLECTED

We can send a courier to collect if convenient, send securely or pop in store!

## 3. GET PAID

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CANON EOS 5D MKII BODY	£800
CANON EOS 60D BODY	£300
CANON EOS 550D & 18-55mm IS	£170
CANON 17-40mm f/4L USM	£350
NIKON D800 BODY	£1100
NIKON D5100 & 18-55mm VR	£180
NIKON D7000 BODY	£250
NIKON D90 BODY	£130
NIKON FM2 BODY	£130
NIKON 70-200mm f/2.8 MKI	£600
OLYMPUS OM2n & 50mm f/1.8	£70
PENTAX K1000 & 50mm f/2	£70
BRONICA ETRSI STANDARD KIT	£180
MAMIYA C330 TLR & 80mm	£160

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We're interested in just about all photographic equipment. From large format to studio equipment to classic cameras. We'll consider it all! Large outfits and collections welcome.

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Talk to our expert staff! With over 200 years of combined experience our guys and girls really know their stuff.

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E-+ £579 17-55mm F4-5.6 IS USM. E-+ £579 18-55mm F3.5-5.6 EFS. E-+ £49 18-55mm F3.5-5.6 IS EFS. E-+ £79 18-55mm F3.5-5.6 IS EFS II. E-+ £79 18-200mm F3.5-5.6 IS EFS. E-+ £279-£279 24mm F1.4 L USM. E-+ £799 24mm F2.8 E. E-+ £29 24mm F3.5 L SE. E-+ £29 24-70mm F2.8 L USM. E-+ / Mint-£899-£1,099 24-85mm F3.5-5.6 IS USM. E-+ £119 28mm F2.8 E. E-+ £119 28mm F2.8 L USM. E-+ £119 28-135mm F2.8 ATX Pro. E-+ £399 28-200mm F4 MM. E-+ £195-£249 28-200mm F3.5-5.6 E. E-+ £29 28-200mm F3.5-5.6 USM II. E-+ £59 28-200mm F4-5.6 USM. E-+ £59 28-105mm F3.5-5.6 USM. E-+ £149 28-135mm F3.5-5.6 IS USM. E-+ £129 28-200mm F3.5-5.6 IS USM. E-+ £129 28-300mm F3.5-5.6 L USM. E-+ £159 45mm F2.8 TS-E. E-+ £849 50mm F1.2 L USM. E-+ £149 50mm F1.8 EF Mk1. E-+ £149 55-200mm F4.5-5.6 USM. E-+ £299 100mm F2.8 EF Macro. E-+ £179 100-400mm F4.5-5.6 L USM. E-+ £299 180mm F3.5 L Macro USM. E-+ £849 400mm F2.8 L USM. E-+ £849 400mm F4 DO USM. E-+ / E-+ £349-£349 600mm F4 L USM. E-+ £349 Sigma 30mm F4 EX Fisheye. E-+ £449 Sigma 10-20mm F4.5-6.8 DC HSM. E-+ £269 Sigma 17-70mm F2.8-4 DC OS Macro HSM. E-+ £199 Sigma 18-250mm F3.5-6.3 DC HSM OS. E-+ £219 Sigma 20mm F1.8 EX DG. E-+ £279	<b>Sigma 24mm F2.8 Super Wide II.</b> E-+ £79 <b>Sigma 70-210mm F2.8 Apo.</b> E-+ £179 <b>Sigma 70-210mm F3.5-5.6 Apo.</b> E-+ £179 <b>Sigma 70-300mm F4-5.6 Apo Macro.</b> E-+ £109 <b>Sigma 70-300mm F4-5.6 DG.</b> E-+ £89 <b>Sigma 70mm F2.8 EX DG Macro.</b> E-+ £49 <b>Sigma 75-300mm F4-5.6 Apo.</b> E-+ £79 <b>Sigma 120-400mm F4.5-5.6 Apo DG OS HSM.</b> E-+ £489 <b>Sigma 150mm F2.8 EX DG Macro HSM.</b> E-+ £349 <b>Sigma 170-500mm F5-6.3 Apo.</b> As Seen £199 <b>Sigma 300mm F2.8 Apo.</b> E-+ £199 <b>Sigma 300mm F4 Apo.</b> E-+ / Mint-£149-£159 <b>Sigma 400mm F5.6 Apo Tele Macro.</b> E-+ £199 <b>Tamron 17-50mm F2.8 XR Di II.</b> E-+ £169 <b>Tamron 28-135mm F2.8 SP LD.</b> E-+ £299 <b>Tamron 28-200mm F3.8-5.6 Di II.</b> E-+ £299 <b>Tamron 35-200mm F4-5.6 Di II.</b> E-+ £49 <b>Tamron 60mm F2 Di II (f) Macro.</b> E-+ £299 <b>Tamron 70-300mm F4-5.6 Di II.</b> E-+ £299 <b>Tamron 70-300mm F4-5.6 Di VC USD.</b> E-+ £219 <b>Tokina 12-24mm F4 AF PRO DX ATX MKII.</b> E-+ £349 <b>Tokina 16-28mm F2.8 ATX FX.</b> E-+ £349 <b>Tokina 100-300mm F5.6-6.7.</b> E-+ £349 <b>Tokina 300-300mm F2.8 ATX SD.</b> E-+ £349 <b>Zeiss 35mm F2 Z Distagon.</b> E-+ £649 <b>1.4x EF Extender.</b> E-+ £119-£149 <b>1.4x EF MkII Extender.</b> E-+ £119-£149 <b>2x EF Extender.</b> E-+ / E-+ £149-£149 <b>Vivitar 2x Converter.</b> E-+ £35 <b>300X Speedlite.</b> E-+ £119-£119 <b>420X Speedlite.</b> E-+ / Mint-£109-£119 <b>420X Speedlite.</b> E-+ / Mint-£109-£119 <b>430X Speedlite.</b> As Seen / E-+ £35-£39 <b>480X Speedlite.</b> E-+ £99 <b>540X Speedlite.</b> E-+ / E-+ £49-£49 <b>540X Speedlite.</b> E-+ / E-+ £129-£149 <b>ML3 Macro.</b> E-+ £39 <b>MR-14X Macro Ringlite.</b> E-+ £39 <b>MT-24EX Macro Ringlite.</b> E-+ £49 <b>ST-2 Transmitter.</b> E-+ £89 <b>Metz 50M25 Flash.</b> E-+ £129 <b>Sigma EF500 SD Flash.</b> E-+ £79 <b>Sigma EF430 Flash.</b> E-+ £39 <b>Sigma EF430ST Flash.</b> E-+ £39 <b>Sigma EF500 ST Flash.</b> E-+ £49 <b>Sigma EM-140 DG Macroflash.</b> E-+ £219	<b>Olympus XZ-1 Black.</b> E-+ £149 <b>Parasonic DMC LK1.</b> E-+ £79-£89 <b>Parasonic DMC LK2.</b> E-+ £119 <b>Parasonic DMC LK7.</b> E-+ / Mint-£229-£249 <b>Parasonic FZ28.</b> E-+ £129 <b>Parasonic LZ20.</b> E-+ £79 <b>Ricoh GR Digital.</b> As Seen £69 <b>Ricoh GR Digital V.</b> E-+ £269 <b>Ricoh GR Digital Limited Edition.</b> E-+ £269 <b>Ricoh GXR + 28mm F2.5.</b> E-+ £149-£179 <b>Sigma DP1.</b> E-+ £139 <b>Sigma DP2.</b> E-+ £139 <b>Sony DSC-T77.</b> E-+ £199 <b>Sony DSC-W320.</b> E-+ £149 <b>Digital Mirrorless</b> <b>Olympus E-P3 + 14-42mm Silver.</b> E-+ £379 <b>Olympus E-P3 Body Only - Black.</b> E-+ £249 <b>Olympus E-P3 Body Only - Silver.</b> E-+ £279 <b>Olympus E-PL1 Black + 14-42.</b> E-+ £189 <b>Olympus E-PL1 Black Body Only.</b> E-+ £109 <b>Olympus E-PL3 Black + 14-42mm.</b> E-+ £189 <b>Olympus E-PL3 Body Only.</b> E-+ £129 <b>Olympus OM-D EM-5 Black Body + HDLE Grip.</b> E-+ £599-£679 <b>Olympus OM-D EM-5 Black Body Only.</b> E-+ / Mint-£599 <b>Olympus OM-D EM-5 Silver Body Only.</b> E-+ / Mint-£599 <b>Parasonic G1 Body Only.</b> E-+ / Mint-£169 <b>Parasonic G3 Black Body Only.</b> E-+ / Mint-£139 <b>Parasonic G5 Body Only.</b> E-+ £249 <b>Parasonic G1 + Body Only.</b> E-+ £109 <b>Parasonic G1 + Body Only.</b> E-+ / Mint-£99 <b>Parasonic G3 + Body Only.</b> E-+ / Mint-£129 <b>Parasonic G3 + Body Only.</b> E-+ £299-£379 <b>Parasonic GH2 Body Only.</b> E-+ £349 <b>Parasonic GH3 Body Only.</b> E-+ £349 <b>Sony NEX5 + 16mm F2.8.</b> E-+ £239 <b>Sony NEX5 + 16mm F2.8.</b> E-+ £239 <b>Sony NEX5 + Flash.</b> E-+ £159 <b>Sony NEX7 Body Only.</b> E-+ / E-+ £499-£559 <b>Micro 4/3rds Lenses</b> <b>Parasonic 7-14mm F4 G Vario.</b> E-+ £789 <b>Parasonic 12-35mm F2.8 G Vario OIS.</b> E-+ £889 <b>Parasonic 14-140MM F4-5.8 OIS HD.</b> E-+ / Mint-£289-£319 <b>Parasonic 14-42mm F3.5-5.6 Asph OIS.</b> E-+ £179 <b>Parasonic 14-42mm F3.5-5.6 G Asph.</b> E-+ £179 <b>Olympus 14-42mm F3.5-5.6 II M Zuiko ED.</b> E-+ £179 <b>Olympus 14-42mm F3.5-5.6 M Zuiko ED.</b> E-+ £179 <b>Olympus 14-55mm F3.5-5.6 ASPH G.</b> E-+ £99-£129 <b>Parasonic 14mm F2.8 Asph.</b> E-+ £29 <b>Olympus 17mm F2.8 M Zuiko.</b> E-+ £119 <b>Olympus 17mm F2.8 M Zuiko.</b> E-+ £119 <b>Olympus 17mm F2.8 M Zuiko - Silver.</b> E-+ £119 <b>Vouglender F0.95 Noctron.</b> E-+ £129 <b>Parasonic 45-150mm F4-5.6 Asph OIS.</b> E-+ £119 <b>Olympus 45mm F1.8 M Zuiko.</b> E-+ £119 <b>Sigma 45mm F1.8 EX DG Macro.</b> E-+ £449 <b>Sigma 50mm F1.4 EX DG HSM.</b> E-+ £279	<b>Olympus E450 + 14-42mm.</b> E-+ £239-£249 <b>Olympus E450 + 14-42mm.</b> E-+ £169 <b>Olympus E300 Body Only.</b> E-+ £99 <b>Olympus E20P + Lenses.</b> E-+ £159 <b>Parasonic 110 Body Only.</b> E-+ £129-£149 <b>Parasonic 110 Body Only.</b> E-+ £239-£279 <b>Pentax K7 - 18-55mm.</b> E-+ / E-+ £339-£349 <b>Pentax K7 Body Only.</b> E-+ £339 <b>Pentax K30 Black Body Only.</b> E-+ / Mint-£349 <b>Pentax K-r + 18-55mm.</b> E-+ £249 <b>Pentax 16T D + D-BGI Grip.</b> E-+ £149 <b>Pentax 16T D2 Body Only.</b> E-+ £149 <b>Samsung GX15 + 18-55mm.</b> E-+ £149 <b>Samsung GX15 + 18-55mm.</b> E-+ £149 <b>Sigma SD14 + 18-55mm.</b> E-+ £149 <b>Sigma SD14 Body Only.</b> E-+ £179 <b>Sigma SD15 + 17-50mm F2.8.</b> E-+ £149 <b>Sigma SD9 + 18-50mm + 55-200mm.</b> E-+ £249 <b>Sigma SD9 + 24-70mm.</b> As Seen £129 <b>Sigma SD9 Body Only.</b> E-+ £139 <b>Sony A850 Body Only.</b> E-+ £399 <b>Sony A100 + 18-70mm.</b> E-+ £169 <b>Sony A100 Body Only.</b> As Seen / E-+ £79-£119 <b>4/3rds Lenses</b> <b>Olympus 7-14mm F4 ED Zuiko D.</b> E-+ £849-£999 <b>Olympus 8mm F3.5 Fisheye Zuiko D.</b> E-+ £849-£999 <b>Xp1 55mm F4.</b> E-+ £349-£349 <b>Olympus 11-22mm F2.8-3.5 Zuiko.</b> E-+ £349 <b>Olympus 12-60mm F2.8-3.5 SWD.</b> E-+ £429-£439 <b>Olympus 14-42mm F3.5-5.6 Zuiko.</b> E-+ £59 <b>Olympus 14-54mm F2.8-3.5 Mkl.</b> E-+ £399 <b>Olympus 14-54mm F2.8-3.5 Zuiko.</b> E-+ £119-£129 <b>Sigma 18-50mm F2.8 EX DC.</b> E-+ / E-+ £199-£249 <b>Sigma 18-50mm F2.8 EX DC.</b> E-+ / E-+ £199-£249 <b>Parasonic 55mm F1.4 Summilux D.</b> E-+ £599 <b>Parasonic 55mm F3.5 Macro Zuiko.</b> E-+ £139-£149 <b>Olympus 40-150mm F4-5.6 ED Zuiko.</b> E-+ £59-£69 <b>Olympus 40-150mm F4-5.6 Zuiko.</b> E-+ £79 <b>Olympus 50-200mm F2.8-3.5 ED.</b> E-+ £549-£599 <b>Olympus 50-200mm F2.8-3.5 SWD.</b> E-+ £649 <b>Olympus 50mm F2 ED Macro Zuiko.</b> E-+ £319 <b>Olympus 70-300mm F4-5.6 ED Zuiko.</b> E-+ £229 <b>Olympus EC14 Zuiko Tele Converter.</b> E-+ / Mint-£229-£239	<b>2x Converter.</b> E-+ £249 <b>Komura 2x Converter.</b> E-+ £45 <b>Vivitar 2x Converter.</b> E-+ / E-+ £35-£45 <b>Teleplus 2x MCG Converter.</b> E-+ / Unused £49-£79 <b>A12 Black Mag.</b> E-+ £79-£99 <b>A12 Chrome Mag.</b> As Seen / Mint-£99-£149 <b>A12 TCC Black Mag.</b> E-+ £149 <b>A16 Black Mag.</b> E-+ £149 <b>A24 Black Mag.</b> E-+ / E-+ £49-£129 <b>A24 Chrome Mag.</b> E-+ / E-+ £39-£129 <b>A24 TCC Black Mag.</b> E-+ £139 <b>E12 Chrome Mag.</b> E-+ £249 <b>E24 Black Mag.</b> E-+ / Mint-£169-£199 <b>Polaplug Mag.</b> E-+ £69 <b>HC Prism.</b> E-+ £99 <b>HCI Prism.</b> E-+ £39 <b>PMS Prism.</b> E-+ / E-+ £249-£289 <b>PMS Prism.</b> As Seen / E-+ £129-£129 <b>PM90 Prism.</b> E-+ / Mint-£129-£129 <b>PM95 Meter Prism.</b> E-+ £299 <b>PM95 Meter Prism.</b> E-+ £299 <b>Sports Finder (Foot Fitting).</b> E-+ £15 <b>Sports Viewerfinder.</b> E-+ £15 <b>Standard Screen.</b> E-+ / E-+ £12-£12 <b>Autobellows.</b> E-+ £199 <b>Autobellows + Hood.</b> E-+ £279 <b>Bellows + Hood.</b> E-+ £199 <b>Xp1 55mm F4.</b> E-+ £349-£349 <b>Xp1 55mm F4.</b> E-+ £349-£349 <b>Extension Tube 16.</b> E-+ £39 <b>Extension Tube 32E.</b> E-+ £59 <b>Extension Tube 55.</b> E-+ / E-+ £39-£39 <b>Extension Tube 50E.</b> E-+ £79 <b>Extension Tube 8.</b> E-+ £149 <b>Profess 4504.</b> E-+ / E-+ £149-£149 <b>SCA390 Flash Adapter.</b> As Seen / E-+ £20-£20 <b>SCA390 Flash Adapter.</b> E-+ £45 <b>Winder F.</b> E-+ £95	<b>28mm Black Viewfinder.</b> E-+ £225 <b>21/24/28 Black Viewfinder.</b> E-+ £259 <b>A42 Swing Polariser.</b> E-+ £59 <b>Bellows II.</b> E-+ £99 <b>Motor M.</b> E-+ / Mint-£199-£249 <b>Winder M.</b> E-+ £75 <b>Handgrip M.</b> E-+ £49 <b>Large BBS Head.</b> E-+ / E-+ £35-£49 <b>M6TL/M7 Leather Case.</b> E-+ £75-£79 <b>Table Top Tripod.</b> E-+ / Mint-£35 <b>Universal Polariser M.</b> E-+ £199	<b>Leica R Series</b> <b>R Digital Modular R.</b> E-+ £1,899 <b>R Anthracite Body Only.</b> E-+ / E-+ £699-£799 <b>R9 Black Body Only.</b> E-+ £799-£799 <b>R7 Black Body Only.</b> E-+ £299 <b>R7 Chrome Body Only.</b> E-+ £299 <b>R7 Chrome Body Only.</b> E-+ / E-+ £299-£349 <b>R6.2 Black Body Only.</b> E-+ / E-+ £449-£449 <b>R6.2 Chrome Body Only.</b> E-+ £449-£449 <b>R6 Black Body Only.</b> E-+ £299-£349 <b>R5 Black Body Only.</b> E-+ / E-+ £299-£349 <b>R5 Chrome Body Only.</b> E-+ / E-+ £299-£349 <b>R6 Black Body Only.</b> E-+ £219 <b>R4 Black Body Only.</b> E-+ £125-£159 <b>R4S Black Body Only.</b> E-+ / E-+ £149-£149 <b>R4S Model 2 Black Body Only.</b> E-+ £199 <b>R3 M07 + Winder.</b> E-+ / Unused £249-£249 <b>R3 Black Body Only.</b> E-+ £129-£159 <b>R3 Anniversary Body Only.</b> E-+ £649 <b>R3 Black Body Only.</b> E-+ £279-£299 <b>R2 M07 Black + Motordrive.</b> E-+ £1,099 <b>R2 M07 Black Body Only.</b> E-+ £599 <b>R2 Chrome + 50mm F2.</b> E-+ £149 <b>SL Chrome Body + 50mm F2 (Dummy).</b> E-+ £149 <b>SL Chrome Body Only.</b> E-+ / E-+ £149-£149 <b>SL Chrome Body Only.</b> E-+ £169 <b>24mm F2.8 R0M.</b> E-+ £99 <b>28mm F2.8 PCS Shift.</b> E-+ £99-£99 <b>35mm F2.8 R0M.</b> E-+ £99 <b>35mm F2.8 R3 Scam.</b> E-+ / E-+ £299-£349 <b>35mm F4 PA Cartagon.</b> E-+ £349 <b>60mm F2.8 Macro R0M.</b> E-+ £549-£699 <b>60mm F2.8 R3 Scam Macro.</b> E-+ £349-£399 <b>70-210mm F4 R3 Scam.</b> E-+ £199 <b>80-200mm F4.5 R3 Scam.</b> E-+ £199-£199 <b>90mm F2.8 R1 Scam.</b> E-+ £225 <b>90mm F2.8 R3 Scam.</b> E-+ £299 <b>180mm F2.8 R3 Scam.</b> E-+ / E-+ £299-£499 <b>180mm F2.8 R0M.</b> E-+ £399 <b>180mm F3.4 Apo R Scam.</b> E-+ £199 <b>180mm F4 R Scam.</b> E-+ / E-+ £199-£299 <b>360mm F5.6 Telyt R.</b> E-+ £599 <b>360mm F6.8 Telyt R.</b> E-+ £599 <b>2x Extender R.</b> E-+ / Unused £49-£179 <b>Nikon 35mm F3.5 PC Shift.</b> E-+ £249 <b>Tamron 70-350mm F4.5.</b> E-+ £169 <b>Angle Finder F1 (43000).</b> E-+ / Mint-£89-£125 <b>Macro Adapter R.</b> E-+ / E-+ £79-£125 <b>Motordrive Set R8/R9.</b> E-+ £269-£299 <b>Motorfinder R.</b> E-+ £49 <b>Motorfinder R + R7 Grip.</b> E-+ £69 <b>Motorfinder R8/R9.</b> E-+ £49 <b>Motorfinder R8/R9.</b> E-+ / E-+ £149-£499 <b>R8/R9 Remote control.</b> E-+ £89-£99	<b>Mamiya 645 Series</b> <b>Pro Complete + AE Prism and Drive.</b> E-+ £329 <b>Pro Complete.</b> E-+ £199 <b>100S Complete.</b> E-+ £199 <b>100S Complete.</b> E-+ £199 <b>35mm F3.5 N.</b> E-+ £229-£249 <b>45mm F2.8 C.</b> As Seen £79 <b>45mm F2.8 N.</b> E-+ £229 <b>50mm F4 C Shift.</b> E-+ £249 <b>50mm F3.5 C.</b> E-+ / E-+ £149-£149 <b>55mm F2.8 N L Leaf Shutter.</b> E-+ £149 <b>55-110mm F4.5 N.</b> E-+ £259 <b>70mm F2.8 Leaf Shutter.</b> E-+ £125 <b>105-210mm F4.5 C ULD.</b> As Seen / E-+ £99-£149 <b>120mm F2.8 A.</b> E-+ / E-+ £189-£249 <b>120 Insert.</b> E-+ £149 <b>150mm F3.5 N.</b> E-+ / E-+ £99-£99 <b>150mm F3.5 Leaf Shutter.</b> E-+ £169-£199 <b>150mm F4 C.</b> As Seen / E-+ £59-£129 <b>210mm F4 C.</b> E-+ £149 <b>300mm F5.6 N.</b> E-+ £149 <b>Komura 2x Converter.</b> E-+ £35 <b>Teleplus 2x Converter.</b> E-+ £39 <b>Vivitar 2x Converter.</b> E-+ £49 <b>120 Insert.</b> E-+ £5-£10 <b>120 Pro Mag.</b> E-+ £49 <b>120 Pro Mag.</b> E-+ / Mint-£10-£10 <b>Polaroid Mag.</b> E-+ / E-+ £20-£29 <b>Prism Finder 645.</b> As Seen / E-+ £29-£59 <b>Right Angle Finder.</b> E-+ £45 <b>AD401 Strobe Bracket.</b> E-+ £45 <b>Auto Extension Tube 1.</b> E-+ / E-+ £20 <b>Auto Extension Tube 3S.</b> E-+ / Unused £20-£25 <b>Auto Extension Tube 3S.</b> E-+ / Mint-£20-£25 <b>Power Drive N.</b> E-+ £45	<b>Mamiya 645AFD Series</b> <b>645AFD Complete.</b> E-+ £299 <b>645AFD Body Only.</b> E-+ / Mint-£229-£249 <b>90mm F2.8 AF.</b> E-+ £199 <b>120mm F5.6 HM Asph PC-TS Apo Digital.</b> E-+ £299 <b>120mm F5.6 HM Asph PC-TS Apo Digital.</b> E-+ £299 <b>210mm F4 AF ULD.</b> E-+ £699 <b>Auto Extension Tube NA401.</b> E-+ £99 <b>Polaroid Mag 645AFD.</b> E-+ £39	<b>Mamiya 77II - Please Call</b> <b>Mamiya RB67 Series</b> <b>Pro S Gold Edition.</b> E-+ £999
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See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

Pro SD Complete	E+ £449	35-105mm F3.5-4.5 AF	As Seen £499	35mm F3.5 A	E+ £379
Pro S Complete	E+ £449	50mm F1.4 AFD	E+ £179 - £189	45mm F2.8 A	E+ / E+ £159 - £229
Pro S Complete	E+ £449	50mm F1.4 G AFS	Mint- £239	45-85mm F4.5 A	E+ £289
Pro Complete	Exc / E+ £249 - £249	50mm F1.8 AFD	E+ / Mint- £79	55mm F2.8 A	E+ £225
50mm F4.5	As Seen £79	55-200mm F3.5-5.6 AFS DX G. E+ /	Mint- £79 - £89	80-160mm F4.5 A	E+ / E+ £289 - £339
50mm F4.5 C	E+ £149 - £199	70-200mm F2.8 G AFS ED VR	E+ / E+ £889 - £999	150mm F2.8 (IF) FA	E+ £339
65mm F4.5	E+ £249	70-200mm F2.8 G AFS ED VR	Mint- £1,349	150mm F3.5 A	Unknown / E+ £159 - £199
140mm F4.5 Macro ML-A	E+ £199	70-210mm F4.5-6.6 AFD	E+ £89	220 Insert	E+ / E+ £29 - £59
180mm F4.5	As Seen / E+ £69 - £149	70-210mm F4.5-6.6 AFD	E+ £79		
180mm F4.5 C	As Seen / E+ £59 - £149	70-300mm F4.5-6.6 AFD	E+ £59 - £69		
180mm F4.5 KL-A	E+ £169	70-300mm F4.5-6.6 AFD	E+ / E+ £119 - £149		
250mm F4.5 C	Exc £89	75-240mm F4.5-5.6 AFD	E+ / E+ £69		
Komura 2x Converter	E+ £45	80-200mm F4.5-5.6 AFD	E+ £69		
Vivitar 2x Converter	E+ £45	80-400mm F4.5-5.6 AFD VR	E+ £549 - £589		
Pro 120 Mag	E+ £39	85mm F1.8 AF	E+ £159		
Pro 220 Mag	E+ £145	105mm F2.8 AF Micro	E+ £349		
Angle Finder	E+ £79	135mm F2 AF DC	E+ £59		
Auto Extension Tube No1	E+ / E+ £39 - £55	180mm F2.8 ED AFD	E+ £499		
Auto Extension Tube No1 (ProSD)	E+ £59	200mm F4 ED AFD Micro	Mint- £799		

## Mamiya RZ67 Series



Pro II Complete	E+ £429 - £449	300mm F2.8 ED AFD	E+ / Mint- £3,199 - £3,599
Pro Complete	E+ / E+ £399 - £599	300mm F4 AF ED	Exc / E+ £289 - £1,099
Pro Body + WLF	E+ £159	300mm F4 AFS IFED	E+ £799
50mm F4.5 W	Exc / E+ £189 - £339	Sigma 8mm F3.5 EX DG Fisheye	Mint- £449
50mm F4.5 L-A	E+ / Mint £179 - £339	Sigma 12-24mm F4.5-5.6 DC HSM	E+ £259
55mm F4.5	E+ £249	Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ £259
75mm F4.5 Shift W	E+ / E+ £399 - £449	Sigma 17-35mm F2.8-4 EX	E+ £59
90mm F3.5	E+ £129 - £199	Sigma 17-70mm F2.8-4.5 DC Macro	E+ £179
100-200mm F5.2 W	E+ £125	Sigma 18-50mm F2.8 EX DC Macro	E+ £159
140mm F4.5 Macro ML-A	E+ £199	Sigma 18-125mm F3.5-6.3 DC OS HSM	Mint- £179
140mm F4.5 Macro W	Exc / E+ £129 - £259	Sigma 24-70mm F2.8 IF EX DG HSM	E+ £499
180mm F4.5 Sekor	E+ £149	Sigma 28-70mm F2.8 EX Asph	E+ £129
180mm F4.5 W	Exc / E+ £89 - £149	Sigma 30mm F1.4 DC EX HSM	E+ £219
250mm F4.5	E+ / E+ £149 - £199	Sigma 50mm F1.4 EX DG	E+ £249
350mm F5.6 W	E+ / E+ £399 - £449	Sigma 55-200mm F4.5-5.6 DC HSM	E+ £69
360mm F6	E+ / E+ £189 - £199	Sigma 70-210mm F3.5-4.5 D Apo	E+ £79
1.4x Converter	E+ £179 - £199	Sigma 70-300mm F4.5-6.6 Apo DG	E+ £69
120 Pro Mag	E+ / E+ £39 - £49	Sigma 70-300mm F4.5-6.6 Apo DG	E+ / E+ £69 - £99
120 Pro Mag (6x4.5)	E+ £145	Sigma 70-300mm F4.5-6.6 Apo DG	E+ / E+ £69 - £79
120 Pro Mag (6x4.5cm)	E+ £69	Sigma 70mm F2.8 EX DG Macro	E+ / E+ £69 - £79
220 Pro Mag	E+ / E+ £29 - £49	Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £499
Polaroid Mag (RZ67)	E+ £35	Sigma 135-400mm F4.5-5.6 Apo D	E+ £249 - £349
AE Prism Finder	E+ / E+ £149 - £179	Sigma 150mm F2.8 Apo DG HSM Macro	E+ £349
PD Prism Finder	E+ £129	Sigma 150mm F2.8 Apo DG OS HSM	E+ £349
Auto Extension Tube No 1	E+ / E+ £49 - £59	Sigma 150mm F2.8 Apo DG EX HSM	E+ £219
Auto Extension Tube No 2	E+ £49	Tamron 70-300mm F4.5-6.6 Apo LD	E+ £69 - £79
Winder II	E+ £49	Tamron 70-300mm F4.5-6.6 Apo LD	E+ £69 - £79

## Minolta/Sony - Please Call Nikon Manual - Please Call

Nikon AF	E+ / Mint- £769 - £849
F5 Body Only	E+ £799
F5 Anniversary Body Only	E+ £799
F5 Body Only	E+ / E+ £229 - £349
F4E Body Only	E+ / E+ £249 - £299
F4E Body + MP23 Control Back	E+ £249
F4S Body Only	Exc / E+ £39 - £49
F4 Body Only	E+ / E+ £149 - £189
F100 Body Only	As Seen £79
F90X Body Only	E+ £35
F90 Body Only	E+ £39
F80 Black Body Only	E+ £39
F80 Chrome Body Only	E+ £39
F70 Body Only	E+ / E+ £19 - £29
F65 Chrome Body Only	E+ / Mint- £25
F60 Chrome Body Only	As Seen / E+ £15 - £49
F55 Chrome Body Only	E+ / E+ £15 - £25
F50 Black Body Only	E+ £15
F50 Chrome Body Only	E+ £15
F601 Body Only	E+ £229
F601 - 35-70mm	E+ £49
F601 Body Only	Exc / Mint £19 - £49
F601 Date Body Only	E+ £29
Prona S + 30-60mm	E+ / E+ £39

## Olympus OM Series

OM4Ti Black Body	E+ £169
OM2SP Black Body Only	E+ £99 - £129
OM2N Chrome Body + Winder 2	Exc £79
OM2N Chrome Body Only	As Seen / E+ £59 - £79
OM2 Chrome Body Only	E+ £69
OM1N Chrome Body Only	E+ £75 - £79
OM3 Chrome - 50mm F1.8	E+ £59
OM30 Chrome Body Only	E+ £39
OM10 Chrome Body Only	E+ £29 - £39
OM101 - 50mm + 35-70mm + 70-210mm	As Seen £99

12-35mm F2.8 AFD	E+ £449 - £499
24-70mm F2.8 AFD	Mint- £1,249 - £1,349
24-70mm F2.8 G AFS ED	Mint- £1,199
24-50mm F3.5-4.5 AFD	E+ £119
24-50mm F3.5-4.5 AFD	E+ £79 - £99
24-70mm F2.8 G AFS ED	E+ / Mint- £899 - £1,029
24-85mm F2.8-4 AFD	Mint- £229
24-85mm F3.5-4.5 G AFS	E+ £149
24-85mm F3.5-4.5 G AFS	E+ £295
24-120mm F3.5-5.6 G AFS VR	E+ / E+ £125 - £149
24-120mm F3.5-5.6 G AFS VR	E+ £179
28mm F1.8 G AFS	Mint- £419
28mm F2.8 AFD	E+ £169
28mm F2.8 AFD	E+ £125
28-70mm F3.5-4.5 AFD	E+ £29
28-80mm F3.5-5.6 AFD	E+ £49
28-100mm F3.5-5.6 AFD	E+ £59
28-105mm F3.5-4.5 AFD	E+ / E+ £129 - £149
28-200mm F3.5-5.6 AFD	E+ £149
28-300mm F3.5-5.6 G AFS VR	E+ / Mint- £549 - £599
35mm F1.8 G AFS DX	E+ £179
35-70mm F3.5-4.5 AFD	E+ £59
35-70mm F3.3-4.5 AFD	E+ / E+ £49 - £59
35-80mm F4.5-6 AFD	E+ £29

## Pentax 645 Series

645N + 45-85mm F4.5 FA	E+ £799
645N + 80-160mm	E+ £699
645 Complete	E+ £279
33-55mm F4.5 AL FA	Mint- £1,149 - £1,249

35mm F3.5 A	E+ £379
45mm F2.8 A	E+ / E+ £159 - £229
45-85mm F4.5 A	E+ £289
55mm F2.8 A	E+ £225
80-160mm F4.5 A	E+ / E+ £289 - £339
150mm F2.8 (IF) FA	E+ £339
150mm F3.5 A	Unknown / E+ £159 - £199
220 Insert	E+ / E+ £29 - £59

## Pentax 67 Series

67II Body Only	As Seen £450
6x7 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up Complete	E+ £369
35mm F4.5 Fisheye Takumar	E+ / Mint- £379 - £499
45mm F4 SMC	Exc / E+ £199 - £299
55mm F3.5 Takumar	E+ £179
100mm F4 SMC Macro + 1:1 Conv	E+ £449
135mm F4 SMC Macro	E+ / E+ £199 - £299
135mm F4 Macro Takumar	Exc / E+ £129 - £149
200mm F4	E+ £199
200mm F4 Takumar	As Seen / E+ £79 - £199
300mm F4	E+ £199
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £589 - £899
Vivitar 2x Converter	E+ £79
AE Meter Prism 67II	Mint- £199
6x7 Autobelows	E+ / E+ £249 - £349
Waist Level Finder	E+ £59

## Pentax AF

MZ7 + 28-80mm	E+ £59
MZ7 Chrome Body Only	E+ £39
MZ5 + 28-80mm	E+ £79
MZ60 + 35-80mm	E+ £69
MZ30 + 35-80mm	E+ £35
MZM + 35-80mm	E+ £59
SPX Body Only	As Seen £39
SPXN Body Only	E+ £29
Z1-P Body Only	E+ / E+ £79
16-45mm F4 DA ED AL	E+ / Mint- £169 - £179
17-70mm F4 DA AL (IF) SDM	Mint- £299
18-35mm F4-5.6 F A	Mint- £149
18-55mm F3.5-5.6 AL WR	E+ £59
18-55mm F3.5-5.6 DA AL	E+ / Mint- £39
21mm F3.2 DA AL LE	E+ £349
24mm F2 SMC FA IF AL	E+ £49
28-70mm F4 FA AL	E+ / E+ £49 - £69
28-80mm F3.5-5.6 FA	E+ / E+ £25 - £49
31mm F1.8 AL Limited	E+ £799
35-80mm F4-5.6 SMC F	E+ / E+ £19 - £25
35mm F2.8 DA Limited Edition Macro	E+ £269
50mm F2.8 SMC F DA ED	E+ £249
50-200mm F4-5.6 DA ED	E+ £59
50-200mm F4-5.6 DA ED VR	E+ £99
70mm F2.4 DA Limited Edition	E+ £339
70-200mm F4-5.6 SMC FA	E+ £69
Sigma 10mm F2.8 EX DC Fisheye	Mint- £369
Sigma 18-250mm F3.5-6.3 DC OS	E+ £199
Sigma 24mm F1.8 EX DG	Mint- £249
Sigma 50-500mm F4-6.3 Apo DG	E+ £479
Sigma 100-300mm F4.5-6.7 DL	E+ £39
Tamron 17-50mm F2.8 B II	E+ £199
Tamron 28-200mm F3.5-5.6 XR	E+ £119
Tokina 19-35mm F3.5-4.5 AF	E+ £79
AF400FTZ Flash	E+ / E+ £49 - £89
AF500FTZ Flash	E+ / E+ £69 - £79

## Pentax Manual - Please Call Rollei TLR - Please Call

## Rollei 6000 Series

6008AF Complete	E+ £1,699 - £1,749
6008AF Body + Magazine	E+ £999
6008 Integral 2 Body + Mag	E+ £549
6008 Integral Complete	E+ £749 - £799
6008 Pro Complete	E+ £699
6008 Pro Body + Magazine	E+ £499
6006 Mk1 Complete	E+ £399
SLX Mk1 Complete	E+ £299
XAct2 Monorail	E+ £89
50mm F4 FLE PQ	E+ £999
50mm F4 PQ	Exc / Mint- £499 - £599
75-150mm F4.5 F4.5 Pario	Exc £999
80mm F2.8 HFT	E+ £149
120mm F4 PQ Macro	E+ £799
150mm F4 EL	E+ £499
150mm F4 PQ	E+ £475 - £549
180mm F2.8 PQ	E+ £1,099
35mm F6.3 P10 Tele Tessar	Mint- £1,299
1.4x Longarm PQ Converter	E+ £349
2x HFT Converter	E+ £75
120 Magazine (6006)	E+ £95
120 Magazine (6x4.5) 6008	E+ £199
45 Degree Prism	E+ / E+ £149 - £249
450 Magazine + Adapter	E+ £269
90 Degree Prism	E+ £199
Polaroid Mag 6008	E+ / E+ £39 - £139
Polaroid Mag SLX6002/3	E+ / E+ £29 - £39
SLX 6x4.5 5cm Back	E+ £49
T Finder	E+ / E+ £199
Aluminium Case	E+ £69
Autobelows	E+ £399
Extension Tube 34mm	E+ £79
Extension Tube 9mm	E+ £79
Extension Tube ET17	E+ £25
RC120 Release	E+ £25 - £35
SCA356 Flash Adapter	E+ / E+ £25 - £35
SLX Ever Ready Case	E+ £35

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16.2MP APS-C Sensor  
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Visit our website, but if you prefer to call in person - please call at our showroom  
dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am-5pm (Tue 9.30-5pm).

## THINKTANK DIGITAL HOLSTER 10 V2

Designed for smaller DSLRs, the form-fitting design minimizes the camera case's bulk, making it easier and more convenient to travel with. "Pop Down" pouch increases bag height to accommodate a lens hood or telephoto lens. Holster lid opens forward, for fast and easy access to your camera.

Digital Holster 10 V2	<b>£35.99</b>
Digital Holster 20 V2	<b>£43.00</b>
Digital Holster 30 V2	<b>£55.00</b>
Digital Holster 40 V2	<b>£52.00</b>
Digital Holster 50 V2	<b>£62.00</b>

## THINKTANK AIRPORT INTERNATIONAL V2

Holds pro size DSLRs and super telephoto lenses with lens hoods, up to 400mm. TSA approved combination lock secures the main compartment. The zipper slides fit into the TSA combination lock, security cable and lock in rear pocket can secure the bag to immovable objects. Security cable and lock in front pocket can secure laptop cases. Rain cover included. Looks like standard luggage to disguise contents.

Airport Essentials	<b>£137.00</b>
Airport Commuter	<b>£156.00</b>
Airport 4 Navigator	<b>£182.00</b>
Airport Airstream	<b>£213.00</b>
Airport Accelerator	<b>£218.00</b>
Airport 4 Sight SAVE £14	<b>£219.95</b>
Airport Take Off	<b>£239.00</b>
Airport Security V2	<b>£280.00</b>

## LOWEPRO PHOTO SPORT 200AW

Perfect for photographers who want a lightweight solution for carrying their equipment. Features two compartments one for camera equipment and one for personal items, food etc. It is constructed of lightweight but still resilient fabric and the cinch system for the camera compartment helps to prevent bouncing while you're in motion. Side pocket has been designed so that you can access your equipment quickly. All weather cover included.

Photo Sport 200 AW SAVE £36	<b>£149.00</b>
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## LOWEPRO EVENT MESSENGER 100

Streamlined, lightweight and easy to carry. Get full access to your gear via the wide main compartment. Includes a padded & adjustable divider system to organize your kit in multiple ways. Use the Dual-Mode Flap to go from maximum security mode to quiet working mode by unfolding or folding the hook/loop fasteners.

Event Messenger 100 SAVE £3	<b>£26.90</b>
Event Messenger 150 SAVE £5	<b>£34.90</b>
Event Messenger 250	<b>£43.15</b>

## SLIK SPRINT MINI GM II KIT

Setting up is simple and secure with fast, easy to use SLIK speed release leg locks and gearless center column for quick height adjustments. The head features a precision milled aluminum ball. Max height: 138cm. (110cm column down). Min height: 16.2cm. Closed height: 36cm. Weight: 0.74kg. Load: 2.26kg.

Sprint Mini GM II Kit SAVE £40	<b>£59.90</b>
Sprint Pro II GM Kit SAVE £35	<b>£65.95</b>
Sprint Pro II 3 Way Kit SAVE £40	<b>£69.90</b>

## VELBON ULTRA ULTREK UT-43DII

Features a new system that allows the 6 section tripod legs to reverse in on themselves, therefore making this tripod extremely compact but will still open to a practical full height. It also includes a 2-section telescopic centre column for extra height when the tripod is fully extended. This tripod is ideal travel solution. It comes complete with Velbon's QHD-53D ball & socket head, which includes a DIN standard platform for easy attachment to your camera. Max height: 156.5cm. Min height: 29cm. Closed height: 29.5cm. Weight: 1.17kg. Load: 2kg.

Ultra Ultrak UT-43DII SAVE £50	<b>£99.55</b>
Ultra Ultrak UT-53DII SAVE £15	<b>£134.95</b>

## HAMA TRAVELLER COMPACT PRO

Traveller by name and by nature, the light aluminium construction and included travel case makes transportation of the tripod easy and convenient. Quick-release plate with safety catch and "click function", built-in spirit level, quick-action leg locks, central column brake, rubber feet and retracting steel spikes also feature. Complete with a 3D ball tilt head. Max height: 163cm. Min height: 52cm. Weight: 1.37kg. Load: 4kg.

Traveller Compact Pro SAVE £27	<b>£32.99</b>
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## GIOTTOS YTL9353 TRIPOD

Offers the stability but with the unique Y-Tube centre column design making the tripod 30% more compact when folded. It comes with graduated leg markings on each of the lower leg sections to ensure it is level when set-up. Has a quick easy lever leg locking system, with 3 leg angle adjustment positions and a bubble level. Max height: 170.9cm. (138.2cm column down). Min height: 16.5cm. Closed length: 63cm. Weight: 1.55kg. Load: 5kg.

YTL9353 Silk Road Tripod	<b>£115.00</b>
YTL9213 Silk Road Tripod	<b>£128.90</b>
YTL9253 Silk Road Tripod	<b>£92.90</b>
YTL9283 Silk Road Tripod	<b>£104.90</b>
YTL9383 3D Silk Road Tripod	<b>£115.00</b>
YTL8213 CF Silk Road Tripod	<b>£329.90</b>
YTL8253 CF Silk Road Tripod	<b>£218.90</b>
YTL8283 CF Silk Road Tripod	<b>£240.00</b>
YTL8353 3D CF Silk Road Tripod	<b>£219.00</b>
YTL8354 3D CF Silk Road Tripod	<b>£219.00</b>
YTL8383 3D CF Silk Road Tripod	<b>£249.00</b>
YTL8384 3D CF Silk Road Tripod	<b>£259.00</b>

Seen a better price? Ask us to match or better!

## CAMLINK SMALL TRIPOD BAG

Ideal bag for your tripods! Size 62x18cm compatible with (with heads): Manfrotto 055CXP04, 190CXP04, 732CYA3R1. Slik 340DX, 300DX, Velbon E440L, Giotto MT9241B, MT9240B, MT8240B plus others.

Small Tripod Bag SAVE £15	<b>£4.95</b>
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## MANFROTTO BEFREE MKBFRA4-BH KIT

Compact, light and portable Befree is the ideal travel companion. A high quality tripod that fits into carry on luggage and backpacks. The legs fold perfectly around the head and quick release plate. Its new aluminium ball head is solid, quick and simple to operate. Comes complete with a stylish black and red carry bag. Max height: 144cm (123cm column down). Min height: 34cm. Closed height: 40cm. Weight: 1.4kg. Load: 4kg.

Befree MKBFRA4-BH Kit	<b>£169.00</b>
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MT294C3 CF Tripod SAVE £53	<b>£161.95</b>
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## MANFROTTO 190XPROL + 804RC2 KIT

This tripod makes photographing at full height more comfortable for taller people and gives more positioning and framing flexibility to all users. The manfrotto 190L isn't just tall. With its independent 4 leg-angle settings, it can be set at any height between the maximum and almost ground level. Closed length: 64cm. Load capacity: 5kg. Max height: 164cm, centre column down: 140cm. Min height: 8.5 cm. Weight: 2kg. The 804RC2 is a 3-way photo head constructed of ultra-durable and lightweight technical polymer. Ergonomic and newly designed handles fit comfortably in the hands, while the standard quick release plate fits snugly in the low-profile receiver.

190XPROL+804RC2 Kit	<b>SAVE £68</b>
	<b>£149.00</b>

## MANFROTTO 190CXP04 TRIPOD

Combines a compact form and improved rigidity with maximum height. It's extremely light weight and includes professional features such as the patented Q90° center column system for quick vertical-horizontal movements, an integrated leveling bubble on the magnesium top plate, 100% carbon fiber tubes (including center column) and magnesium die castings. Closed length: 50cm. Min height: 8cm. Max height: 146cm, center column down: 122cm. Weight: 1.3kg. Load: 5kg.

190CXP04 Tripod	<b>SAVE £120</b>
	<b>£199.95</b>

## CONFUSED BY THE RANGE OF BAGS AND TRIPODS AVAILABLE?

Our website has sections that show bags and tripods by brand, price range or type. Use this with our improved search facility to find exactly what you need. If you still need advice we are here to help - please visit or call us on our helpline 01608 649224

## NISSIN Di600 FLASHGUN

Gives you a wireless TTL remote capacity along with lots and lots of power. GN44 at 105mm. The zoom range auto system is adjustable from 24-105mm. Comes with a built in diffuser panel for 16mm lens coverage. Head can be angled up 90° & will rotate horizontally 90° left & 180° right.

Nissin Di600 Flashgun	<b>SAVE £30</b>
	<b>£114.95</b>

## LASTOLITE EZYBOX SPEED-LITE

Designed to fit directly to a flashgun (on or off camera), the Ezybox Speed-Lite is a 22cm x 22cm mini softbox which includes removable inner and outer diffusion layers delivering exceptional softness of light from such a small unit. The softbox folds away making it an ultra portable solution for busy photographers.

Ezybox Speed-Lite Softbox Mini (2420)	<b>£41.99</b>
Ezybox Softshoe 38x38 (2438)	<b>£86.95</b>
Ezybox Hotshoe 38x54 (2462)	<b>£102.95</b>
Fabric Grid For Ezybox (2962)	<b>£49.95</b>
KickerLite 90cm X 120cm (3492)	<b>SAVE £30</b>
Baby Poser (8017)	<b>SAVE £20</b>
Vinyl Train 1.8m x 2.15m (8868)	<b>SAVE £17</b>
Vinyl Background 2.75 X 6m (7761)	<b>£173.99</b>
HiLite Background 1.8m x 2.15m (8867)	<b>SAVE £70</b>
HiLite Background 2.5m x 2.15m (8878)	<b>SAVE £105</b>
Background Support System (1108)	<b>SAVE £25</b>
Heavy Duty Background Support System (1128)	<b>SAVE £35</b>
Super Leuci Modelling Bulb (3261)	<b>£5.99</b>
XpoBalance 38cm (1558)	<b>SAVE £7</b>
Tilthbalance (3658)	<b>SAVE £15</b>
Tilthead with Hotshoe and Ratchet Movement (2402)	<b>SAVE £3</b>
Tilthead with Spigot (2401)	<b>SAVE £4</b>
LumenRadio Radio Trigger Set (3265)	<b>£41.99</b>
Triflector Speed-Lite (2833)	<b>SAVE £45</b>
80cm Dual Umbrella (3223F)	<b>SAVE £5</b>

## SEAGULL MRC80+ RINGFLASH

A compact and nicely made LED light ring with flash function. The power pack and control unit fits onto the hot-shoe on top of your DSLR whilst the LED light ring is mounted around the lens via an adaptor ring. Slider switch on the back for off light (only) on and light plus flash on. The brightness is controllable via a rotating wheel.

Seagull MRC80+ Ringflash	<b>SAVE £5</b>
	<b>£84.95</b>

## MORRIS EXCLUSIVE BILLINGHAM BAGS OFFER

For a limited period, buy any Billingham bag value over £250, and receive this Brass Telescope in a wooden presentation case absolutely FREE!

## INTERFIT STR100 PORTRAIT KIT

The ideal flash portrait kit for the mobile photographer. By using a Flex Mount on your flash (purchased separately), you can easily swap between the included items...

1x Snoot. The kit comes with its own Soft Carry Case.	
STR100 Portrait Kit	<b>SAVE £29</b>
Flex Mount (Available for most makes) ea	<b>£27.35</b>
STR101 EFX Kit	<b>SAVE £15</b>
STR102 Beauty Dish/Reflector	<b>SAVE £3</b>
STR103 Globe Diffuser	<b>SAVE £7</b>
STR104 White Softbox	<b>SAVE £3</b>
STR105 Barndoor Set	<b>SAVE £3</b>
STR106 Snoot	<b>SAVE £2</b>
STR107 Honeycomb 20"	<b>SAVE £6</b>
STR108 Honeycomb 30"	<b>SAVE £6</b>
STR109 Bounce Set	<b>SAVE £9</b>
STR110 Large On Camera Diffuser	<b>SAVE £2</b>
STR111 On Camera Diffuser	<b>SAVE £7</b>
STR118 Flexi Arm	<b>SAVE £4</b>
STR120 Twin Umbrella Kit	<b>SAVE £37</b>
STR122 Silv/Whit 22" On Cam Refl	<b>SAVE £9</b>
INT326 Flash Bracket	<b>SAVE £7</b>
INT333 Boom Arm	<b>SAVE £6</b>
INT334 Folding softbox	<b>SAVE £5</b>

## KONIG MAXI STUDIO KIT

A convenient foldable photo studio is supplied with two lamps, four exchangeable background colours and a mini stand that can be adjusted in height. The nylon walls and lamps reduce sheen and sparkles in the photo's. Works best with a compact or lightweight reflex camera. Supplied with a carrying bag. Camera not supplied.

Maxi Studio Kit 60 x 60cm	<b>£46.00</b>
Mini Studio Kit 40 x 40cm	<b>£32.95</b>

## Kaiser Accessories

We stock a huge range of accessories, displayed in-store, or check the Kaiser section of our website for all those useful but hard to find elsewhere items.

## TREKKING SWING-UP STRAP

Enables you to comfortably carry a heavy camera sideways. Made from robust nylon webbing, it supports a load greater than 10 kg. With an original system for fixing on the housing base, it slides along the webbing to its resting or shooting position. Use a tripod without removing the mount plate, go from tripod to carry position easily.

Swing-Up Strap	<b>SAVE £2</b>
Safari Classic Strap	<b>SAVE £2</b>
Safari Sport Strap	<b>SAVE £2</b>
SLR Strap	<b>SAVE £2</b>
Short SLR Strap	<b>SAVE £2</b>
Pro Harness	<b>SAVE £2</b>
Hand Strap	<b>SAVE £2</b>

## KODAK STRAPS IN STOCK AT MORRIS

Comfort Neoprene Strap Black	<b>£9.95</b>
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This strap will rest comfortably on your shoulder due to the split strap technology which also has silicone on the underside to stop it slipping. It has a glide strap so that you can quickly and easily glide your camera up the strap into shooting position. The main selling point of this strap is that it comes with a black C-Loop, which is an attachment that allows you to secure your camera to the strap by using the tripod mount. This gives you improved handling as it swivels to allow the camera to rotate and move more freely on the strap.

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C Loop SSCAM Strap	<b>£24.99</b>

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Calibrate LCD & LED displays - laptop or desktop. Easy and intuitive wizard interface - no colour science knowledge required. Calibrate one or multiple monitors for colour consistency everywhere. Uses the same colour engine technology found in X-Rite's pro level colour calibration solutions. Easy on-line help videos - no extra manuals needed.

ColorMunki Smile	<b>SAVE £15</b>
ColorMunki Display	<b>SAVE £28</b>
ColorMunki Photo	<b>SAVE £2</b>

## HOODMAN HOOD LOUPE 3

Designed for Glare Free LCD screen viewing, checking your histogram, focus and composition outdoors is easy with Hoodman's HoodLoupe. When you wish to review your shot, simply place the Hoodloupe™ on the image on your LCD and place your eye up to the rubber eye cup for comfortable glare free viewing. Hoodloupe™ has a +/-3 diopter compensation and focusses just like a binocular eyepiece.

Hood Loupe 3 - For 3" LCD Monitors	<b>£81.00</b>
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## KOOD @ MORRIS PHOTO

Our website has a section devoted to Kood Circular and Square filter systems. All of the popular items are listed, offering great quality at very competitive

prices. For instance...	
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Neutral Density (each)	<b>£12.95</b>
Cokin 250 Kit Equivalent (Morris Special)	<b>£32.95</b>

## KOOD SLIM MC UV ROUND FILTERS

Used to filter out ultraviolet rays, they are a good cost effective way of protecting your lens.

52mm	<b>£11.49</b>
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Or choose the normal Kood UV filters...

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55mm	<b>£6.79</b>
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62mm	<b>£10.99</b>

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Will remotely trigger your camera and flashes from up to 500m away. It uses 2.4G wireless radio signal therefore making it very reliable. It has a power indicator so that you will know exactly how much power you have left. With two AA batteries in will last for 200 hours in normal standby mode and 80 hours while in use.

Trigmaster Plus II Can/Nik/Oly	<b>£49.99</b>
Trigmaster Plus II Sony	<b>£59.99</b>
Trigmaster Plus II Set 2 Can/Nik/Oly	<b>£49.99</b>

## GAMILIGHT SQUARE 43 SOFTBOX

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Square 43 Softbox	<b>£24.99</b>
Square 21 Softbox	<b>£24.99</b>
Square 60 Softbox	<b>£44.99</b>
Mounting Strap	<b>£5.99</b>
Soft Spot 43 Softbox	<b>£14.99</b>
Spot 2 Snoot	<b>£19.99</b>

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<b>OFFER 2</b>	
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A4 Pack 250	<b>£84.99</b>
A3 + Pack 25	<b>£31.99</b>
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7x5 Pack 100	<b>£22.99</b>

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Magnifications (with optics supplied): x36, x72, x90, x180. Diameter Primary Mirror: 130mm. Telescope Focal Length: 900mm (f/6.92). Telescope Focal Length: 900mm (f/6.92). EQ2 Equatorial Mount. R.A. Motor Drive (D.C.) with Multi-Speed Handset. Uses T mount to attach your digital or film SLR.

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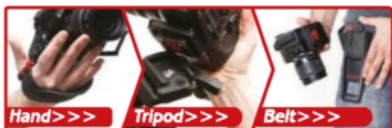
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## The b-grip line

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Tripod>>>

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## dri+Cap Body & Lens Cap Kit

Humidity can be destructive to cameras and lenses. Protect with dri+Cap. Helps avoid fungus growth on lens elements, and keeps sensitive camera electronics dry. Comprises 'O' ring sealed caps, each with compartment for sachet of desiccant (included) - extras available.



BRNO

## baLens White Balance Cap

Centre pinch lens caps featuring a translucent white centre that can be used to set a manual white balance. Auto-white balance doesn't always produce accurate consistent results - especially when shooting under mixed lighting.



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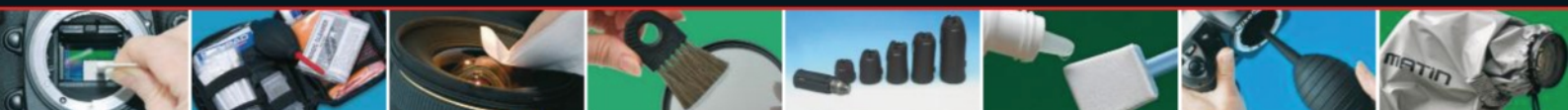


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M4-2 Ex++ ..... £799

M6 Titanium + 50mm f2 Mint ..... £3299

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XG-M + 50mm f2 Mint ..... £79

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X-700 + 50mm f1.7 Ex++ ..... £89

### MINOX

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FE2 Body Ex+ ..... £149

F3 Body Ex++ ..... £129

S3 Year 2000 + 50mm f1.4 Mint ..... £2099

### OLYMPUS

OM-10 + 50mm f1.8 Mint ..... £59

### PENTAX

Pentax K1000 + 50mm f1.7 Ex++ ..... £99

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EOS 7D Body Mint ..... £799

EOS 600D Body Mint ..... £299

### LEICA

D-Lux 5 + Case & Grip Ex++ ..... £375

### OLYMPUS

E-520 + 14-45mm Ex++ ..... £169

### PANASONIC

Lumix DMC-G1 + 14-45mm Ex++ ..... £169

## LENSES

### CANON - EF & EF-S

EF-S 10-22mm f3.5-4.5 USM Mint ..... £399

EF 17-55mm f2.8 IS USM Mint ..... £549

EF 17-40mm f4L IS USM Mint ..... £499

EF 24-70mm f2.8L USM Mint ..... £949

EF 70-200mm f2.8L IS USM Mint ..... £1199

EF 70-200mm f4L IS USM Mint ..... £749

EF 100-400mm f4.5-5.6L IS USM Ex++ ..... £949

EF Extender 2x Mk.II Mint ..... £229

Sigma 100mm f2.8 EX Macro Mint ..... £179

### LEICA

21mm f2.8 Elmarit + Viewfinder Mint ..... £1499

24mm f2.8 Elmarit ASPH Ex++ ..... £1499

28mm f2 Summicron ASPH Mint ..... £1850

35mm f2 Summicron ASPH Mint ..... £1699

50mm f1.4 Summilux Ex++ ..... £1399

50mm f2 Summicron Mint ..... £999

50mm f2.5 Summarit Mint ..... £799

50mm f2.8 Elmar Ex+ ..... £399

90mm f2 APO Summicron Mint ..... £2099

90mm f2 Summicron Ex++ ..... £649

Voigtlander 25mm f4 Snapshot Skopar Ex++ ..... £249

Voigtlander 50mm f1.1 Nokton Mint ..... £899

Zeiss 28mm f2 Biogon ZM Mint ..... £629

### MINOLTA - MC & MD

MC 18mm f9.5 Mint ..... £329

MC 24mm f2.8 Mint ..... £199

MC 40-80mm f2.8 Mint ..... £249

MD 85mm f2 Mint ..... £249

MD 500mm f8 Mint ..... £229

NIKON - AF, AF-S, AI & AI-S

AF-S DX 17-55mm f2.8 G Ex+ ..... £699

AI-S 18mm f3.5 Mint ..... £529

AF 18-35mm f3.5-4.5 D Mint ..... £349

AI 35mm f2.8 D PC Ex++ ..... £299

AF-S 70-200mm f2.8 G VR II Mint ..... £1249

AF-S 70-300mm f4.5-5.6 G VR Mint ..... £299

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Sigma 10-20mm f4-5.6 EX DC HSM Mint ..... £299

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OLYMPUS - OM, 1/3 & 1/4

35mm Macro f3.5 1/3 Ex++ ..... £149

70-300mm f4-5.6 1/3 Ex++ ..... £249

24mm f3.5 OM Shift Mint ..... £1199

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14-42mm f3.5-5.6 X PZ Mint ..... £199

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Metz 36 AF 40 (Canon) Ex++ ..... £49

## FLASHGUNS

Olympus F280 Ex++ ..... £59

Olympus T32 Ex++ ..... £49

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- 3. Helmet Boom
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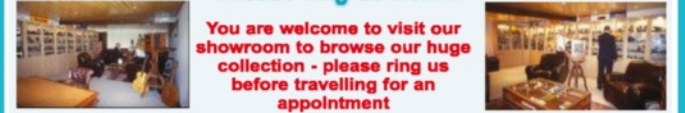


# Collectable Cameras

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5x4 MPP 6x9 rollfilm holder for 120 film. VGC.	£48	Minolta Riva Zoom 115 EC 35 compact mint boxed.	£25
5x4 Schneider 150mm f9 G Canon lens, a cut lens.	£39	Minolta SR Angle Finder II, mint and boxed with case.	£25
Agfa Billy, c.1928. Brown Finish.	£29	Minolta SR Extension tube set, mint and boxed.	£15
Agfa Isotelle III 6x8.5. WLF. 120 back, lovely.	£35	Minolta SR1 101, chrome. With 55/1.7 MC Rokkor PF.	£49
Balda Super Beldinette CRF. 50/2 Xenon Syn Compur.	£35	Minolta SR1 100x body, chrome. Nice but meter uls.	£15
Baldinette folding 35 with 50mm f2.9 Radioner lens.	£49	Minolta Weathermatic A 110 camera. VGC.	£19
Bel & Howell model 605 Sportster Duo, boxed, nice.	£39	Minolta X-300 SLR with 50mm f1.7 Minolta MD lens.	£49
BPM bellows + slide copier. M42 mounts, mint, boxed.	£25	Minolta X-700 SLR body. Black. In VGC, with ER Case.	£39
Braun Paxette ft 13.5cm f3.5 Enna Tele-Erneston lens.	£35	Minolta X-9 body, black. Last of the MD mount, boxed.	£39
Bronica ETR 150mm f3.5 Zenzanon MC lens.	£59	Minolta XG7 SLR, chrome + 50mm f1.7 MD Rokkor-X.	£49
Bronica SQ 150mm f3.5 Zenzanon-S lens, Cased, VGC.	£99	Minox C, chrome presentation set, boxed with flash.	£39
Bronica SQ 50mm f3.5 Zenzanon-S lens, cased VGC.	£149	Minox Developing tank. VGC with thermometer boxed.	£49
Bronica SQ 6x6 on 120 film back. With dark slide.	£39	Minox EC outfit: Black EC outfit, cased VGC.	£59
Bronica SQ system AE Prism finder -S, VGC, + instr.	£59	Miranda DR, late type, with 5cm f1.9 Auto Miranda.	£49
Bronica SQ system Speed Grip S. VGC.	£29	Miranda EC 28mm f2.8 Auto Miranda lens, nr mint.	£35
Bronica SQ-A complete. 80/2.1, WLF, 120 back, lovely.	£219	Miranda G (unmetered) in chrome, with 5cm f1.9 lens.	£49
Butcher's Popular Pressman 14. 1/4 plate Box SLR kit.	£89	Miranda MS-1 Super SLR, black, with 50mm f2 (PK II).	£29
Canon AE-1, chrome, with 50mm f1.8 SC Borech lens.	£49	Nikon AF 35-80mm f4-5.6 D lens VGC, caps.	£39
Canon Demi C outfit, with 28mm f/50mm f2.8, cased.	£89	Nikon AF 70-300mm f4-5.6 G Nikkor Zoom lens. VGC.	£59
Canon Demi EE17 1/2 frame with 30mm f1.7 lens.	£49	Nikon AF ft 70-300mm f4-5.6 D Sigma D Macro Zoom.	£59
Canon EF ft 70-300 f4-5.6 Sigma DFL Macro non digital.	£39	Nikon AF ft Sigma 35-135mm f3.5-4.5 Zoom lens.	£29
Canon FD 28mm f2.8 prime lens. VFC, with caps.	£25	Nikon AIS ft 70-210mm f4.5 Vivitar Multi Coated Macro.	£29
Canon FD 35-105mm f3.5-4.5 Zoom lens.	£49	Nikon F85, silver, with 28-80mm f3.5-5.6G Nikkor lens.	£39
Canon FD 70-210mm f4 Zoom lens. VGC.	£39	Nikon F90 body, two in stock in equally nice condition.	£49
Canon FD ft 50mm f2.8 Sigma Macro MC, 1:1, mint.	£89	Nikon HS-1 metal lens hood, marked for 50mm f1.4.	£15
Canon bus X-1 APS, waterproof to 5m, mint and boxed.	£29	Nikon MB-D100 battery grip for D100 plus 2 batteries.	£119
Canon bus Z70 Titanium APS compact VGC cased.	£25	Nikon Nikkor 8mm movie camera. VGC, cased.	£29
Canon Power Winder A, fts A1, AE-1 etc.	£119	Olympus 35 ED CRF, auto exposure, 12.8 Zuko lens.	£39
Canon Scopic 16 Klt. full cased outfit with extras.	£159	Olympus AF-10 AF compact, with 35mm f3.5 lens.	£19
Canon Speedlite 420 EX. Near mint, cased with stand.	£39	Olympus Mju 1 AF compact, with 35mm f3.5 Zuko.	£29
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Canon T80 with 50mm f1.8 Canon AC A F Prime lens.	£49	Olympus OM 28mm f3.5 Metal screw in lens hood.	£9
Canon T90 body, good condition, 3 months warranty.	£89	Olympus OM ft 24-50mm f4-5.6 Sigma UC Zoom lens.	£29
Canon T90 body, works well, broken strap lug.	£69	Olympus OM ft Vivitar 2x Macro Focusing 2x, mint, box.	£29
Chinon Bellami plus Auto S-120 flash, inst, cased.	£45	Olympus OM T20 flash, VGC complete with case.	£19
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Contax / Yashica AE ft 24mm f2.5 Mitacon MC lens.	£39	Olympus OM Winder 2. Good condition working well.	£29
Darkroom: 50mm H Minolta E Rokkor lens, focused.	£19	Olympus Pen D, 1/2 frame 3.2cm f1.9 Zuko lens. Nice.	£59
Darkroom: 50mm H Nikon EL Nikkor, scalloped, VGC.	£25	Olympus Pen EE-2 1/2 frame. With 28mm f3.5 Zuko.	£39
Enlarging Minolta 50mm f2.8 CE lens, nr mint boxed.	£29	Olympus Pen F, + 38/1.8 + meter all working nicely.	£119
Enlarging Minolta 80mm f5.6 CE lens, nr mint boxed.	£49	Olympus Pen FT, chrome, + 38/1.8 F Zuko lens, case.	£139
Ensign Auto Kinocam 16mm movie camera. cased.	£49	Olympus XA plus A11 flash. CRF, 35mm f2.8 Zuko vgc.	£49
Ensign British Ensign "Flat Back", c.1905, rare.	£89	Pentaxan F body, Super overall but shutter needs work.	£29
Eva, Version 4, c.1957, with 50mm f3.5 T Tessar.	£59	Pentax Elina APS camera. Lovely design, mint, boxed.	£25
Fed 4 CRF, with 53mm f2.8 N-61 lens. Super example.	£29	Pentax ft Pentaxan Magnifying angle finder.	£25
Fed 50 CRF + 55mm f2.8 Industar 61-N lens. V. nice.	£39	Pentax Honeywell H3 with 55/1.8 S. Takumar, case.	£49
Fujica AX-3 SLR, chrome, with 55mm f1.8 X-Fujinon.	£39	Pentax K 135mm f3.5 SMC-M lens. VGC, cased.	£29
Fujica Bayonet mount 200mm f4 EBC X-Fujinon T lens.	£29	Pentax KAF 200SA flash, nr mint, cased.	£19
GEC Translomatic Radio Camera. rare collectable.	£79	Pentax K ft 300mm f5.5 Soligor lens. Top condition.	£39
Gossen Sinox 2 selenium meter, VGC and working well.	£19	Pentax K ft 75-205mm f3.8 Vivitar MC zoom + 2x conv.	£39
Haselblad 220 film back, chrome, matching numbers.	£49	Pentax K ft set of Vivitar high quality extension tubes.	£19
Haselblad Waist Finder (Focus Hood) one touch type.	£39	Pentax K ft set of 11.5-15.5 Takumar-A two touch zoom.	£19
Heldoscopy 6x16cm Stereo camera, with 12 plate magazine.	£249	Pentax KA 35-70mm f3.5-4.5 SMC-A lens, nice quality.	£29
changer, 7.5cm f3.5 Tessar lenses. nice.	£249	Pentax KA ft 24-70mm f3.8-4.8 Vivitar series 1 lens.	£49

We are always keen to purchase collections however large or small. Instant decisions and fair prices paid. Please ring us now...



You are welcome to visit our showroom to browse our huge collection - please ring us before travelling for an appointment

Kodak Bantam f4.5 with case, strap, bellows pinholed.	£19	Pentax Magnifying angle finder, near mint, with case.	£29
Kodak No.3 Special Kodak, circa 1911. Tessar lens.	£39	Pentax MZ-7 AF SLR, complete with 28mm SMC FA.	£29
Kodak Retina C ft 80mm f4 Xenon, some marks.	£29	Pentax Program A body, black. VGC.	£49
Kodak Six-20 Model C (A1 Devo Kodak) 6x9 on 620.	£39	Photax french baillie camera for 6x9 on 620 film.	£19
Kodak AR 200mm f4 Hexanon lens. VGC.	£39	Polaroid 954 c.1950 converted for Fuji FP, great fun!	£149
Konica AR 28mm f3.5 Standard Prime lens. Very nice.	£25	Rank Elcinta "Linear" CDS meter VGC boxed.	£19
Konica AR 50mm f1.8 Standard Prime lens. Very nice.	£25	Ricoh Auto 66 TLR. Near mint condition, boxed.	£79
Konica Auto S crf for 35mm. With 47mm Hexanon lens.	£49	Ricoh Ricohville 88E movie camera. Mint, boxed.	£29
Leica bellows, for M body mount. SALE PRICE.	£19	Robot cassette holder for Robot T, M + NR cassettes.	£15
Leica Chloa flash set, including bracket, cased.	£19	Robot set of four screw mount extension tubes vgc.	£25
Leica ElDIA negative / film strip printer. boxed.	£29	Rollei 35 LED, black, 40mm f3.5 Triotar, case, strap.	£49
Leica IUFOO lens hood, for M ft E39 90 / 135.	£29	Rollei 35 TE, black, 40mm f3.5 Tessar diodes, working.	£59
Leica L39 screw 135mm f4.5 Hektor lens, post war.	£89	Rollei 35S, chrome, 40mm f2.8 HFT Sonnar good user.	£39
Leica M to Screw lens adaptor 135mm genuine Leitz.	£29	Rollei B35, black, singapore. VGC, strap, case.	£59
Leica R. Angle finder for R3 etc. Like new, boxed.	£39	Rollei B35, Germany, Chrome, Lovely case, cap, strap.	£79
Leica Screw / M adaptor, now in stock suit all M film bodies.	£22	Rolleicord V TLR, with 75mm f3.5 Xenar lens, cased.	£129
All finder versions. Price includes UK delivery.	£22	SEI Exposure photometer. Working, with good bulb.	£39
Lomo Lubitel 2 camera, for 6x6 on 120 film. Perfect.	£35	Shinano Lacon 35, c.1950's With 45mm f3.5 Laco lens.	£39
M42 28-200 f3.5-5.3 Vivitar MC Macro Zoom. M-boxed.	£29	Tamron Adaptal 2 80-210 f3.8-4 CF Tele Macro Zoom.	£29
M42 300mm f5. Eyemik Auto lens. Nice quality.	£29	Tamron Adaptal 2 mount 28-70 f3.5-4.5 compact lens.	£19
M42 300mm f5 Optomax Auto lens, lovely SALE!	£25	Tamron Adaptal 2 SP 90mm f2.5 Macro lens. 528.	£79
Macro Ring Flash: Elcar non dedicated mint boxed.	£29	Tamron Adaptal 28mm f2.8 lens. Original type.	£19
Mamiya 16 De Luxe subminiature camera. Gold / Black.	£49	Tamron Fotovolt TF-56WE Film Video processor. boxed.	£39
Mamiya C 180mm hood, square type. Good condition.	£12	Topcon (Unisex etc) ft 200mm f4 UV Topcon lens.	£29
Mamiya C ft (TLR) 55mm f4.5 Sekor lenses. black vgc.	£119	Vivitar 283 flash set, with sensor adaptor VGC boxed.	£29
Mamiya C ft (TLR) lens hood for later 180 / 250mm.	£15	Vogtlander Avus plate camera, with 13.5/4.5 Skopar.	£59
Mamiya C ft (TLR) lens hood for later 80mm lenses.	£15	Vogtlander Bessamatic + 50mm f2.8 Color Skopar-X.	£59
Mamiya C ft (TLR) 105mm f3.5 Sekor lenses early type.	£79	Vogtlander Proximeter 1, fts Prominent. VGC, cased.	£19
Mamiya C ft 180mm f4.5 Mamiya Sekor Super lenses.	£149	Vogtlander Shoe Mounted rangefinder with case.	£29
Mamiya C3 TLR, with 80mm f2.8 Sekor lenses. VGC.	£149	Vogtlander shoe rangefinder, marked in feet. cased.	£29
Mamiya RB67 250mm f4.5 Mamiya Sekor lens. Super.	£119	Vogtlander Vito B, high top, bright line finder version.	£29
Minolta AF 28-80 Xl Zoom lens. VGC, works well.	£25	VP Twin camera, half frame on 127. In Brown Bakelite.	£29
Minolta AF 35-70mm Xl "Baby Beercan" lens. VGC.	£19	Weston Master III meter, lovely condition, working well.	£29
Minolta Auto Winder D, near mint, boxed.	£19	Weston Master IV meter, in VGC and working well.	£29
Minolta Dynax 7000i SLR, with 35-70mm AF lens.	£39	Weston Master V meter, case, inverter, lensyard.	£119
Minolta Dynax 7000i body, VGC working well. Boxed.	£39	Yashica / Contax D58 lens. 2.8 Yashica DSLR lens. Lovely.	£29
Minolta Dynax 800Si body, working well. Boxed.	£39	Yashica Close up lens set no.2, suit 124G etc, boxed.	£29
Minolta H-Matic G2, black. 38mm f2.8 lens, cased.	£19	Yashica FX-D Quartz SLR, chrome, with 50mm f2 ML.	£49
Minolta IR-1 infra Red wireless controller mint, boxed.	£49	Yashica Maf TLR, Yashinon lens, m-, hood, filter, case.	£79
Minolta MC set of auto tubes, 14, 21, 28mm mint.	£15	Yashica Zoom 105 EZ 38-105. Nice AF film compact.	£19
Minolta MD 17mm f3.5 Tokina RMC ultra wide nr mint.	£39	Zeiss Ikon Ikonophot selenium meter, VGC Cased SALE.	£25
Minolta MD 200mm f4 MD Tele Rokkor lens. VGC.	£35	Zeiss Ikon Maximar 207/3 6x9 plate camera set, VGC.	£49
Minolta MD 50mm f11.2 Ultra Fast std lens, superb.	£249	Zeiss Nettar 517/16 camera. 6x6, f1.5 Novar VGC.	£49
Minolta MD 75-150mm f4 Zoom lens. VGC, Caps.	£29	Zorki 4K, with 50mm f2 Jupiter 8 lens, nice example.	£49
Minolta MD ft 28mm f2.8 Tokina SL lens, near mint.	£19		

Many More items at: [www.collectablecameras.com](http://www.collectablecameras.com)

Insured P&P usually between £3 and £11.

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# BUY

## USED PHOTOGRAPHIC EQUIPMENT

Stop paying a premium on cameras and equipment - buy used at MPB. We are a specialist dealer in quality used gear, with a focus on Canon and Nikon products. We have a huge range of used equipment at fantastic prices, all of which come with a six month warranty and next working day delivery. We only trade in genuine stock purchased within the EU.

### The Benefits of Buying Used with MPB

- ▶ Our high quality used equipment is significantly cheaper than new, and does not depreciate in value as much after purchase
- ▶ All of our Used Equipment comes with a six month warranty at no extra cost, for your peace of mind
- ▶ All in stock items are shipped for next working day delivery, with saturday delivery available as an option
- ▶ Our staff are knowledgeable and passionate about the equipment we sell



# SELL

## YOUR GEAR FOR CASH OR AN UPGRADE

Avoid the risks and additional fees of auction sites by selling your equipment to us! We buy most modern photographic equipment, including cameras, lenses, flashguns, tripods and more.

Just tell us what you have and we'll give you a competitive quote within one working day. If you're happy with it, we'll arrange courier collection free of charge. You can also part exchange your used gear for new equipment with us; we'll arrange free collection on a suitable day and throw in free delivery on the items you purchase!

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- ▶ Fill in our simple online form (or call us on our phone number below) listing any items you'd like to sell and their condition
- ▶ We'll get back to you with a competitive quote within one working day
- ▶ If you accept, we'll arrange free courier collection of your items on a suitable day
- ▶ Once we have checked the items, we'll confirm the quote by email and send you the money via bank transfer



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## Circular Filters

### UV Filters

SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

46mm	£6.50
49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

### Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

### Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

### Infra Red Filters

SRB's Infra Red Filters block visible light and transmit infrared.

46mm	£18.95
49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

### \*\*ND Filters

Full ND, Hard ND and Soft ND are available in:  
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

#### Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

#### Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	£22.00
49mm	£22.00
52mm	£23.00
55mm	£24.00
58mm	£25.00
62mm	£26.00
67mm	£28.00
72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

### Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.95

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop

Scored  
4 stars in 'Amateur  
Photographer' Magazine



## Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

These are just some of our stock, we have every size step ring available. You name it and we'll make it  
From £4.50

## Square Filters

### Soft ND Grad Kit



- Includes:
- 3 Soft ND Filters
- 1 Filter Wallet
- 1 Holder
- 1 Cleaning Cloth
- 1 Adaptor Ring

### Landscape Set

Use this landscape set specifically to accent landscape photography shots

- Includes:
- Blue Grad Filter
- Sunset Grad Filter
- 0.6 Soft ND Grad Filter

£37.50

### Black & White Set

Use this SRB filter set for black & white photography

- Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter

£39.95

### Full ND Set

SRB's ND filters are used to tone down a bright sky

- Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter

£34.95

### Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

- Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter

£34.95

### Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

- Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter

£34.95

### Filter Wallets

- A Size £9.95
- P Size £9.95

\*P Size only

## Lee Filters

Foundation Kit	£59.00
Standard Adaptors	£20.00
Wide Angle Adaptors	£40.00
ND Soft Grad Set	£180.00
ND Hard Grad Set	£180.00
Individual Filters	from £75.00

### Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder	£66.00
Adapters	£17.50
Hood	£66.00
Starter Kit	£114.95
Hard/Soft Grads	£59.95
ND Filters	£64.95
Big Stopper	£66.00
Circular Polarisers	£209.95

SRB are proud to stock a range of Lee Filters. Products including: Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

### Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

### Starter Kit

- Adaptor
- Holder
- 0.6 Hard Grad Filter

£324.95

## Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95



## Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

Camera Lens

Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95

Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	4/3	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95

Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95

Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95

4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95

Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95

Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95

Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

## Close-Up Lens Set

### Close-Up Lens Set

Wins Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)

\* Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!



## Hoods & Caps

### Reversible Petal Hoods

52mm	£10.95
55mm	£10.95
58mm	£11.95
62mm	£11.95
67mm	£12.50
72mm	£12.50
77mm	£13.50
82mm	£13.50

### Rubber Lens Hoods

49mm	£4.95
52mm	£4.95
55mm	£4.95
58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

### Lens Snap Caps

46mm	£3.95
49mm	£3.95
52mm	£3.95
55mm	£3.95
58mm	£3.95
62mm	£3.95
67mm	£3.95
72mm	£3.95
77mm	£3.95
82mm	£3.95

Sizes available: 27 to 82mm

## Cleaning

3in1 Cleaning Kit	£7.50
6in1 Cleaning Kit	£9.95
Lens Pen	£4.95
Cleaning Cloth	£5.95
Hurricane Blower	£4.95
Blower Brush	£3.50
Dust Blower	£4.95
Cleaning Solution	£4.95

## Accessories

### Memory Card Cases

SRB's cases come in five sizes, designed to take all types of cards. The cases are waterproof & shockproof. £9.95

### Spirit Level

This fits into your camera's hot shoe and displays how level your camera is on both planes

2 way	£9.50
3 way	£12.50

### 2 in 1 Reflector

This product is great for lighting in studio photography

40cm	£8.95
80cm	£12.95
110cm	£15.95

### 5 in 1 Reflector

40cm	£8.95
80cm	£12.95
110cm	£15.95

### Wireless Shutter

This wireless shutter release works by infra red and is designed for cameras with a remote socket

Canon EOS	£24.95
Panasonic	£24.95
Nikon	£24.95

\*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars in a Digital Camera ND group test, winning a Gold & Value award



## Cameras For Sale

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Glasgow's newest photographic and optical store.  
Based in the heart of the Merchant City, we are proud  
to offer a superb range of new and used equipment.  
Check our website for our complete listing.

#### NIKON

D200 c/w MB-D200 Grip + 5 Batteries	£279
AF 10.5mm f2.8 ED DX Fisheye	£359
AF 24mm f2.8D	£229
AF-S 50mm f1.4G	£229
AF 50mm f1.4D	£199
AF-S 18-200mm f3.5-6.3G VR DX	£349
AF-S 28-70mm f2.8D ED	£799
AF 70-200mm f4-5.6	£389
AF 70-300mm f4-5.6D ED	£139
28mm f3.5 PC	£399
35mm f1.4 AI-S	£449
50mm f1.4 AI-S	£199

#### CANON

EF 24mm f1.4 L USM	£949
TS-E 90mm f2.8	£599
EF-S 10-22mm f3.5-4.5 USM	£399
EF 24-85mm f3.5-4.5 USM	£149
EF 75-300mm f4-5.6 IS USM	£299

#### OLYMPUS

E-3 body	£349
14-54mm f2.8-3.5 4/3	£249
70-300mm f4-5.6 4/3	£189

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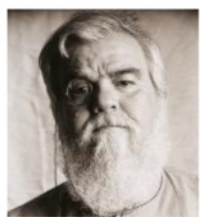
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# ROGER HICKS

The key to creativity in any art form is being able to 'see' through other eyes and think in other ways

**MARK** Haddon's novel *The Curious Incident of the Dog in the Night-Time* is curious in its own right. The narrator purports to be a 15-year-old boy with Asperger syndrome. At first, it is a fascinating conceit. You begin to believe that you are seeing the world through the eyes of someone so afflicted. The book is well worth starting. I am not so sure it is worth finishing, because the conceit wears thin.

This is the important thing. It is a conceit, in the literary sense: technically, a euphuism, an artificial or affected style of writing. You're not actually getting inside the head of a 15-year-old boy with Asperger syndrome. Instead, you are presented with an initially brilliant idea of what it might be like to be that boy.

What has this to do with photography? The answer goes to the heart of creativity: the trick of getting inside someone else's head, or inviting them inside ours. In the absence of telepathy, we have a large but ultimately still limited repertoire of tricks for doing this. We can talk. We can write. We can act. We can dance. We can even just cuddle. All of these, however, are continuous or sequential forms of communication. They are rather different from the 'frozen' arts such as sculpture, painting and photography.

There is inevitably a degree of overlap. In a sense, a book or a movie is 'frozen', in that it exists as an entity. On the other hand, we can only experience it sequentially, at least at first. We have to read the book, watch the film. Once we have finished it, we may grasp it as an entity or we may not. With a sculpture, a painting or a photograph, we are presented with the entity all at once. We may move around the sculpture and examine it from different angles, or we may look more closely at details in a painting or photograph. But the sequence of observing and understanding is, in a sense, the reverse of what happens with the continuous form of communication. We are presented with the entirety, and may take from it what we wish, whether in the form of a quick glance or years of painstaking study.

So why do we bother? This time, the answer goes to the heart of what it is to be human. We are interested in other people. We are social

animals. We may be interested in others for their own sake, or more instrumentally, for what they can teach us about ourselves. It is commonplace to decry the instrumental approach as selfish or solipsistic, but in fact, it is the exact opposite. If we do not understand others, we cannot understand ourselves. Equally, if we do not understand ourselves, we cannot understand others.

But – this is important – we can never fully understand others, and few, if any, of us can fully understand ourselves. This is where art comes into it. There, I've used the word art. Art is always a form of communication, but not all forms of communication are art. Nor does art invariably communicate the same things to different people. Take Sir Lawrence Alma-Tadema, for example, the 19th century painter famous for his massive canvases of classical (mostly Roman) scenes,

often featuring scantily clad maidens. To one person, an Alma-Tadema painting might be a historical fantasy; to another, magnificent draughtsmanship; to a third, very expensive wallpaper; to a fourth, pornography. If you

want photographic examples instead of painterly, consider Martin Parr or Brassai or Cartier-Bresson. Mere records? Masterful compositions? Social comment? Over-hyped nonsense? You choose.

This is where I come back to *The Curious Incident of the Dog in the Night-Time*. Artists, including photographers, are often held up as those who can show us stuff we already know, but in a way that makes it interesting. In order to do this, I suggest, the artist must have some slight twist of the soul – or not necessarily so slight. He or she is often flawed, obsessive, even violent: the painter Caravaggio (apparently a favourite of Pope Francis) was a murderer. At the very least, there is a certain inability to understand others, a willingness to ask questions that others don't, to give answers that don't occur to other people. The artist must imagine how things would be if the world (or we) were different. Mark Haddon could not have written his book otherwise. The writer, the painter, the photographer: all have to be able to hear, at least on occasion, the echo of a different drum, and to imagine what it would be like to march behind it. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Picture returns: Telephone 0203 148 4121

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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 2516

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